

THE
NEW ENGLAND
CONSERVATORY OF MUSIC
FRANKLIN SQUARE
BOSTON, MASS.



PROSPECTUS
1896-1897

New England Conservatory Calendar, 1896-97.

1896.	SUN.	MON.	TUES.	WED.	THURS.	FRI.	SAT.
SEPT.....					10	11	12
	13	14	15	16	17	18	19
	20	21	22	23	24	25	26
	27	28	29	30			
OCT.....	1	2	3	4	5	6	7
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NOV.....	1	2	3	4	5	6	7
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DEC.....	1	2	3	4	5	6	7
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1897.							
JAN.....	1	2	3	4	5	6	7
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FEB.....	1	2	3	4	5	6	7
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MAR.....	1	2	3	4	5	6	7
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	29	30					
SEPT.....	1	2	3	4	5	6	7

ANNOUNCEMENTS.

1896.

Thursday, Sept. 10. First Term begins.
Wednesday, Nov. 18. First Term ends.

Thursday, Nov. 10. Second Term begins.
Christmas Day, Dec. 25. Friday.

1897.

Wednesday, Jan. 27. Second Term ends.
Thursday, Jan. 28. Third Term begins.

Thursday, Mar. 4. Vacation (one week).
Wednesday, Apr. 14. Third Term ends.

Thursday, Apr. 15. Fourth Term begins.

Saturday, June 5. Founder's Day.

Sunday, June 20. Baccalaureate Sermon.
Wednesday, June 23. Commencement Exercises.

June 24 to Sept. 9. Summer Vacation.

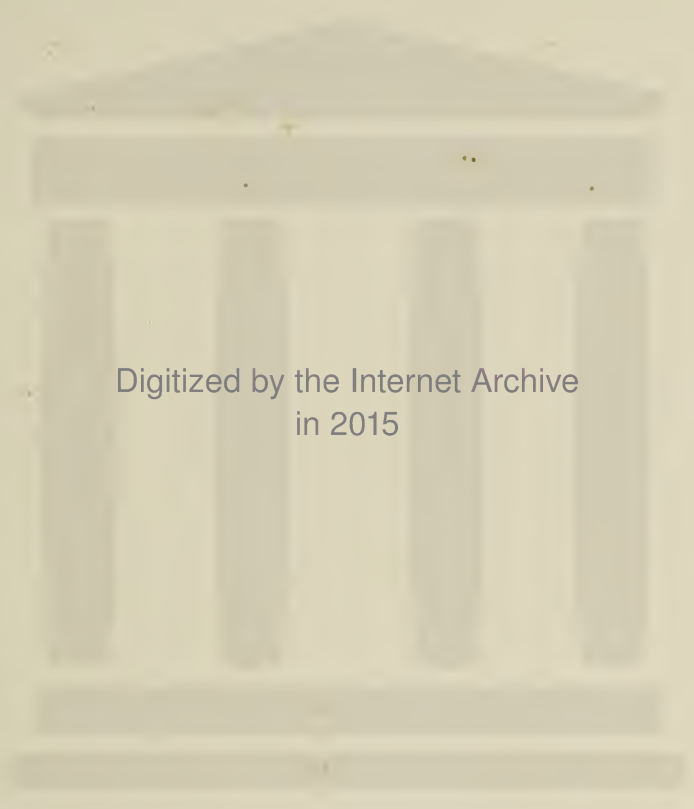
Monday, July 12. Midsummer Term begins.

Saturday, Aug. 14. Midsummer Term ends.

All business and teaching in the institution is suspended on Thanksgiving, Christmas, and Founder's Days.

Dates for Orchestral and other Public Concerts, Art Exhibitions, Receptions, Examinations, Commencement of Special Summer Term, will be announced.

Fall Term begins Thursday, September 9, 1897.



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NEW ENGLAND CONSERVATORY OF MUSIC (Front View)

PROSPECTUS

OF THE

NEW ENGLAND

CONSERVATORY OF MUSIC

(FOUNDED BY DR. EBEN TOURJÉE)

FRANKLIN SQUARE

BOSTON, MASS.

1896-1897

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Instructors of Orchestral Instruments marked * are members of the Boston Symphony Orchestra. From the same organization are secured, on application, teachers for such instruments as are not mentioned in the above list.

A limited number of Post-graduates are annually elected to serve as assistant teachers in their respective departments, the following having served in this capacity during the past year: Blanche Palmer, Alice Greer, Lena Hayden, Annie Waterman, Louise A. Fernald, Flora L. Goldsmith, William E. Sackett.

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FRANCES A. HENAY, *Physical Culture.*

TUITION.

FOR TERM OF TEN WEEKS, TWO LESSONS EACH WEEK, IF NOT INDICATED
OTHERWISE.

*Chorus Class, Orchestral Class, Lectures on History of Music, etc., free to pupils
of the Conservatory.*

Conducting, Art of, Regular Course, once a week, class of four . . .	\$12.00
Conducting, Art of, Special Course, twice a week, class of four . . .	20.00
Counterpoint and Composition	20.00
Department, Concert, once a week	5.00
Dramatic Action, class lessons, two lessons per week	15.00
Elocution, class session Monday, Tuesday, Thursday, and Friday, from 10 A. M. to 12 M. of each day	35.00
Elocution : Class Lessons, one lesson per week	15.00
Elocution : Private Lessons, one lesson per week	20.00
Elocution : Private Lessons, two lessons per week	35.00
Elocution : Juvenile Class, one lesson per week	10.00
English branches, one lesson per week	5.00
French	10.00
German	10.00
Hand Culture, class of eight, one lesson per week	5.00
Harmony	15.00
Harmony (advanced course)	20.00
Introductory Course	20.00
Italian	10.00
Languages, one lesson per week (for vocal pupils only), per year . . .	10.00
Literature, special classes	10.00
Literature	5.00
Literature, to regular pupils of Elocution course only, per year . . .	10.00
Lyric Action, two class lessons per week	15.00
Music in Public Schools, class of four	20.00
Music in Public Schools, class of four, one lesson per week	10.00
Orchestration	20.00
*Orchestral Instruments (except Violin), private only	
Organ, class of four	20.00

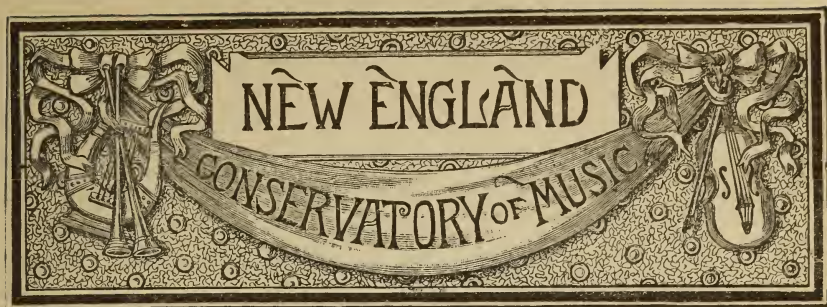
* Tuition for private instruction, from one dollar upward, according to study and grade. For particulars apply to the General Manager or to the Registrar of the Conservatory.

Organ, class of three	\$27.00
Organ Practice, per hour	\$0.10 to 0.40
Pianoforte or Violin, first grade, class of four	10.00
Pianoforte or Violin, first grade, one lesson per week, class of four	5.00
Pianoforte or Violin, second grade, class of four	15.00
Pianoforte or Violin, second grade, once a week, class of two	15.00
Pianoforte or Violin, second grade, one lesson per week, class of four	8.00
Pianoforte or Violin, third, fourth, fifth, and sixth grades	20.00
Pianoforte or Violin, third to sixth grades, classes of three	27.00
Pianoforte or Violin, third to fifth grades, one lesson per week, classes of three only	15.00
Pianoforte Sight Playing, two lessons per week	10.00
Physical Culture, class lessons	3.00
Physical Culture (school gymnastics)	5.00
Sight Singing (advanced)	10.00
Solfeggio, Ear Training and Dictation	10.00
Theory	10.00
Tuning (per annum), with use of instruments for practice	100.00
Viola, classes of eight, one lesson a week	5.00
*Violin, third and fourth grades, one lesson per week, class of three only	15.00
Violin, Sight Playing, two lessons per week	10.00
Violoncello, private, one half hour (for advanced pupils only)	20.00
Violoncello, private, three quarters of an hour	30.00
Voice, first grade, class of four (4 lessons a week)	20.00
Voice, first grade, once a week, class of two	20.00
Voice, second, third, fourth, fifth, and sixth grades	20.00
Voice, third to sixth grades, classes of three	27.00
Voice as secondary study for Pianists, Organists or Violinists	10.00

Any pupil taking four consecutive terms in a full course will receive a discount of 20 per cent on the cost of the tuition of the last term.

A full course is one principal study and at least six hours a week instruction in the supplementary work required for graduation. (See p. 36.)

*See Pianoforte or Violin.



HISTORY OF THE INSTITUTION.

THE CONSERVATORY SYSTEM of musical instruction was first introduced into this country by Dr. Eben Tourjée, in 1853. The Musical Institute, which was the earliest embodiment of the idea, was chartered by the State of Rhode Island, in 1859, and soon developed into the Providence Conservatory of Music, at Providence, R. I. The Institution was, in February, 1867, removed to Boston, where commodious quarters were secured in the famous Music Hall building. In 1870, by a special act of the Legislature of Massachusetts, it was incorporated under the name of the New England Conservatory of Music.

The rapid and steady growth of the Conservatory led, in the year 1882, to the purchase of its present splendid estate on Franklin Square, where, besides the accommodations for the school itself, a comfortable home for lady students was opened. To the departments of Music and Elocution were added at that time departments of Literature, Language, and Fine Arts. The phenomenal growth of the Institution has led to the constant increase of its Faculty, until it now consists of over fifty members, in the departments of Music, Literature, Elocution, Art, and Tuning. Dr. E. Tourjée remained Director of the Institution until his death, in the spring of 1891. His place has been filled by the renowned musician, Carl Faelten, who entered the Institution in the year 1885 as professor of Pianoforte, and soon became interested in the Management. When, in the fall of 1889, Dr. Tourjée retired from the office on account of illness, Mr. Faelten was called to serve as Chairman of the Directory Committee, later on as Acting Director, and, after the death of Dr.

Tourjée, he was unanimously elected Director. Numerous reforms and additional advantages have been introduced during recent years, which have steadily increased the standard and reputation of the Institution. Through the generosity of friends, a fund of over \$150,000 was donated during the school year 1891-92. This places the Institution on a permanent financial basis, and thus enables it to add still greater facilities to its already ample equipment. The charter, under which the Conservatory is organized, provides that no individual profit shall go to any person. There are no stockholders, and all profits must be expended in the improvement of the courses of education and of the building.

LOCATION.

The location of the New England Conservatory in the city of Boston, recognized as the great Art and Literary centre of America, offers incomparable opportunities to the student of music, such as the concerts of the celebrated Boston Symphony Orchestra and the large choral societies, numerous and excellent concerts of chamber music, and recitals of famous artists. There are also at the command of the student the great libraries, the Art Museum, and other opportunities for general culture.

The situation of the Institution is peculiarly advantageous. It stands in the heart of the city's population, fronting on the quiet Franklin Square, a beautiful park with shady trees, lawn, and fountains. A wide, open space in the rear, also abounding in trees, supplements the freshness and quiet of the location; at the same time the Conservatory is only one minute's walk from Washington Street and Shawmut Avenue, and has a complete command of street railway conveniences.

The building is the largest and best equipped Conservatory building in this country, and one of the finest in the world. It is located at the corner of Newton and James Streets, fronting on Franklin Square, as mentioned above. The Newton Street frontage extends 230 feet, that on James 210 feet; the elevation presents seven stories and a dome. In this great building are gathered together all the requirements of the Conservatory, embracing a music hall, gymnasium, library and reading rooms, museum, parlors, class and lecture rooms, art studios, offices, and a home for lady students. The equipments include all modern conveniences,—steam heat, electric light, and electric-bell communication throughout, elevators, baths, telephone, post offices, and music store.

DEPARTMENT OF MUSIC. .

SUMMARY OF COURSES.

Systematic instruction, with a view to enabling pupils to graduate, and also to take a post-graduate course, is given in the following subjects : Pianoforte, Organ, Violin, Violoncello, and all other Orchestral Instruments ; Voice Culture, and the Art of Singing ; Theory and Composition.

Special Instruction to Teachers (Normal Course) is given in Pianoforte, Violin, Singing, and in the Public School Music Course.

In connection with the above subjects, there are classes in Sight Playing and Sight Singing, Orchestral and Chamber Music, and in Church and Choral Music.

There are also Lectures on Musical History, Orchestral Instruments, the Evolution of Form, and Pianoforte construction and mechanism ; also frequent Concerts, Pupils' recitals, and preparatory recital classes.

SYSTEM OF INSTRUCTION.

Instruction in Instrumental Playing and in Singing is given in classes of two, three, or four pupils, or privately ; instruction in Sight Reading, Theory, Harmony, and similar branches is given in classes of various sizes. In conformity with the judgment of the first musical authorities of all countries, the Director and the Faculty of the Institution consider the class system not only the cheaper, but in many respects the superior method of instruction.

Class instruction in Instrumental and Vocal Music differs materially from class instruction in other lines of education. Instead of the entire class having the same lesson, each pupil is assigned such studies and pieces as are especially adapted to his peculiar needs. In fact, so far as the instruction is concerned, it amounts to a private lesson in the presence of others ; and although the pupils in a class belong to the same general grade of advancement, it rarely occurs that they are pursuing identical studies, and they seldom recite in concert, except in sight-reading classes. *The progress of one pupil is never retarded by reason of the deficiencies of others, but as soon as a certain degree of proficiency is reached the pupil is immediately re-graded and assigned to another class.* By means of class instruction freedom and ease in performing before others are cultivated, and

emulation is stimulated as ability is matched with ability, mind comes in contact with mind, and intellect is sharpened by intellect. The opportunities thus offered for becoming familiar with the difficulties of others, and for learning how to overcome these difficulties, is of the greatest advantage to all, and especially to those who are preparing to teach.

“By the participation of several pupils in the same lesson and in the same studies a true musical feeling is awakened and kept fresh among the pupils: this promotes industry, and spurs on to emulation, and is a preservative from one-sidedness of education and taste.”—FELIX MENDELSSOHN-BARTHOLDY.

Another invaluable advantage of the Conservatory system is the harmonious arrangement of the different branches of study which are needed for a complete education in music, instruction in instrumental or vocal studies being linked together with the study of Sight Reading, Theory, and Composition, Musical History, and other kindred subjects.

To these educational advantages are added the numerous collateral exercises at the school, consisting of the Faculty Concerts, Lectures, Pupils' Recitals, and the opportunity of combining a musical education with studies in Literature, Languages, Elocution, Fine Arts, etc.

ENTRANCE.

Beginners are received in any of the departments, and a tentative examination is made as to the proficiency of all pupils—save beginners—on entering. Students more or less advanced may enter any grade for which they are found qualified. If deficient in any respect, they will be required to make up without delay such studies as are required in the grades preceding the one entered (see Introductory Course, page 18). In the selection of studies and teachers, pupils enjoy as much freedom as is consistent with their best interests, and should in all cases be guided by the judgment of the Management, which looks to the most thorough and rapid progress of each student. Pupils may pursue the entire course, either in class or through private instruction.

CLASSIFICATION.

Once in each term a critical inquiry is made as to the standing of each pupil, those in the regular course being required to pass examinations and meet general requirements as specified under the various branches, before promotion to classes of a higher grade.

CERTIFICATES AND DIPLOMAS.

Certificates are granted upon the satisfactory completion of certain grades of the courses. Diplomas are granted on the satisfactory completion of any of the full courses. See page 36.

The minimum time of study at the Conservatory for any one applying for a certificate, is four terms of ten weeks each—*i. e.*, one school year—in the chief study.

The minimum time of study at the Conservatory for any one applying for a Diploma is two years, but in rare cases of exceptionally high standing in all branches required, the management has power to grant the Diploma in one year. Candidates for graduation from any of the departments of music, or from the course in Oratory, if not graduates of a high school or the literary department of some other institution, will be required to give satisfactory evidence of a general education representing at least two years of the average high-school work.

No certificate or diploma will be granted unless applied for within two years of the completion of requirements.

INSTRUMENTAL AND VOCAL COURSES.

PLAN OF INSTRUCTION.—The Courses in Pianoforte, Organ, Violin, Violoncello, and Singing are divided into six grades. The *first* and *second*, or elementary grades, are devoted to the rudiments of notation and technique ; the *third* and *fourth*, or intermediate grades, to the further development of musical knowledge and technique ; and the *fifth* and *sixth*, or advanced grades, to the acquisition of that higher degree of technique, interpretation, and general musical intelligence necessary for a competent teacher and public performer. The course of study for other instruments corresponds in general with the above system, but is less extended.

On account of the wide difference in the qualifications of students on entering, it is difficult to state a given time for the completion of the courses necessary for graduation ; but, generally speaking, for adults, grades one to three require from one and a half to two years, and grades four to six from two to three years, according to ability and application.

INTRODUCTORY COURSE.

An introductory course was established at the beginning of the school year 1894-95, and has proved to be of the greatest value to pupils just entering the Conservatory, as very many were found lacking in the fundamental knowledge and experience so essential for the intelligent pursuit of the higher branches of music. In this course pupils receive lessons in elementary musical knowledge, embracing a thorough drilling in rhythm, notation, major and minor modes, intervals, reading in various clefs, together with some knowledge of musical form. This course is based upon the recently published volume, "Fundamental Training," a part of the New England Conservatory Pianoforte Course. As this system of instruction in its thoroughness differs widely from traditional methods, it may be recommended to pupils in all grades of proficiency on entering as the best preparation for the Sight Playing, Harmony, Theory, and other general and special courses of the Conservatory system. After having completed the

Introductory Course of ten weeks, or having passed equivalent examinations, pupils take up their regular work in the special courses.

For tuition, see page 8.

EAR TRAINING AND DICTATION (SOLFEGGIO).

This is a systematic course in dictation exercises which, for all students alike, affords the finest opportunity for the training of the ear. In addition to the dictation, they are taught to sing correctly at sight: a faculty which all musicians, whether instrumentalists or vocalists, should acquire, as a means of making some practical use of their voices in choral singing.

Classes of from eight to twelve pupils, all occupied during the whole hour, meet twice a week. Special classes are formed for the students of the Vocal Course and for those of the Instrumental Courses.

Vocalists are required to pursue the advanced grades of the Sight Singing Course (see page 31).

PUBLIC EXERCISES.

PREPARATORY RECITAL CLASSES.

In these classes, consisting of six to twelve pupils, the students receive their first training in performing on the platform. These hearings are only before the members of the class and the superintendent.

PUPILS' RECITALS.

Students who have appeared creditably several times in the Preparatory Recital Classes are admitted to the programs of the weekly afternoon Pupils' Recitals before audiences principally consisting of pupils. Those who show superior ability on those occasions are, after having reached the higher grades, admitted to the programs of the bi-weekly evening Advanced Pupils' Recitals, to which are invited the Trustees and other persons interested in the work of the Institution.

The pupils are marked for each performance by the class inspectors, and a record is kept of their progress in it.

PIANOFORTE.

BOARD OF INSTRUCTION.

ESTELLE T. ANDREWS.

ADOLPH CARPÉ.

CHARLES F. DENNÉE.

CARL FAELTEN.

MRS. MARIE DEWING FAELTEN.

REINHOLD FAELTEN.

DR. ALBERT H. JEFFERY.

EDWIN KLAHRE.

FREDERICK F. LINCOLN.

F. ADDISON PORTER.

WILLIAM E. SACKETT.

CARL STASNY.

It is the aim of the New England Conservatory to educate pupils in this study, not merely that they may become good performers, but that they may possess in addition such thorough general musicianship as is required from the cultured musician of to-day, and for the acquisition of which the pianoforte is the best adapted medium.

Such musicianship includes, among other qualifications, thorough fundamental knowledge, correct playing at sight, ability to transpose readily, as well as systematic memorizing, and analyzing at sight,—all accomplishments equally indispensable to performer and teacher alike, and essential for permanent success in either direction. The development of technical execution represents only one of several important features and may be terminated at a comparatively early stage, according to the adaptability of the hands and other individual considerations. Accordingly the Pianoforte Course consists of two distinct and parallel branches of study, viz. : a special and a general course ; the special course, including the development of technique and the acquisition of repertoire, being taught in classes of three or four or privately, while the general course is devoted to sight playing, transposition, memorizing and analyzing, and is taught in classes only. Two lessons per week are given in each branch.

SPECIAL PIANOFORTE COURSE.

The almost inexhaustible treasures of instructive and other Pianoforte music afford a great variety in the use of material in the different grades, according to the needs of individual pupils, with the exception of certain standard studies which are taken up by nearly all students. In the following list a few specimens are given for each grade, from which the general standard of the grades may be determined.

FIRST AND SECOND GRADES.—*Fundamental Training and Fundamental Readers; *Books 1 and 2 of the Pianoforte Course of the New England Conservatory.

THIRD GRADE.—Krause's Studies, op. 2; Heller's Studies, op. 47; easy Sonatas by Clementi, Haydn and others.

FOURTH GRADE.—Cramer's Studies; *Bach's Two-voice Inventions; Mendelssohn's Songs Without Words; easy Sonatas by Mozart and others; Clementi, Gradus ad Parnassum. *Book 3 of Pianoforte Course.

FIFTH GRADE.—Moscheles' Studies, op. 70; Kessler's Studies, op. 15; *Bach's Three-voice Inventions, and easier selections from the Well-Tempered Clavichord; Beethoven's Sonatas (first period); and selections from works in the smaller forms by Chopin and Schumann. *Book 4 of Pianoforte Course.

SIXTH GRADE.—Chopin's Studies and other works; Bach's Well-Tempered Clavichord; Beethoven's Sonatas, middle period; Concertos by Mendelssohn and others.

An extensive list of graded Pianoforte works and specifications of the different courses for soloists and for teachers, are contained in the *Teachers' Manual by Carl Faelten.

In conjunction with the regular Pianoforte Course a special course in hand culture may be pursued and, after the fifth grade is reached, those expecting to become teachers are received into the Normal Course.

The Virgil Practice Clavier is used in connection with instruction in Pianoforte Technique. The Practice Clavier is an ingeniously constructed mute keyboard, with double clicks indicating the down and up movement of each key. By its use in teaching and home practice the mechanical difficulties of pianoforte playing are much more rapidly and thoroughly overcome than by the same amount of practice on the pianoforte alone. The class and practice rooms have been equipped with the latest improved claviers.

GENERAL PIANOFORTE COURSE (PLAYING AT SIGHT, TRANSPOSITION, ETC.).

This course includes practice in reading in all clefs, systematic memorizing, sight playing of music for two and four hands, of accompaniments for vocal and instrumental music, transposing, and improvising. This course

directly follows the Introductory Course, and should be pursued during the entire period of study in the Pianoforte Course, although only four terms are made compulsory for graduation. The classes meet twice each week. Tuition, \$10 per term. All music for this course is furnished free by the Institution.

HAND CULTURE FOR PIANOFORTE STUDENTS.

A thorough course of gymnastic and technical exercises, with and without the use of the instrument, for acquiring correct positions and developing strength, endurance, and freedom of the fingers, wrists, and arms, combined with foundational exercises in the different kinds of touch, rhythm, and technique, such as scales, arpeggios, trills, etc. This study carefully followed will give a thorough technical foundation in a much shorter time than by the ordinary methods, and thus save a great deal of time and annoyance in the regular pianoforte instruction, which should be of a musical nature, and not hampered by inefficiencies in mechanical requisites. The course is not only essential as a formative basis for beginners in pianoforte playing, but is also strongly recommended to the advanced pianoforte and organ pupils, especially to those whose execution is hampered by bad habits of hand position, by weak or stiff finger action, and similar obstacles. To those who are fitting themselves to become teachers of pianoforte, this instruction will be of incomparable value, for they will thus be able to acquire the faculty of recognizing the right treatment of each individual pupil in technical development.

FUNDAMENTAL TRAINING CLASSES FOR CHILDREN UNDER 16 YEARS.

These classes meet two hours a week for instruction in elementary knowledge of music and pianoforte playing. The instruction, based upon the most thorough and advanced pedagogic principles, is given in classes of from eight to ten pupils, each of whom is occupied during the whole hour. The system has been thoroughly tested, and it has been ascertained that the interest taken by children in this form of instruction, and the progress made during a season, are far superior as compared with the interest and progress of children instructed under traditional methods during the same time.

Pupils for these classes are accepted for the whole school year of forty weeks only. The cost of tuition for the school year is \$30, payable as follows: \$10 at beginning of first term, \$10 at beginning of second term, and the balance at the beginning of third term.

NORMAL COURSE IN PIANOFORTE.

SUPERINTENDENTS.

F. ADDISON PORTER.

MRS. MARIE DEWING FAELTEN.

Students who have reached the fifth grade of the full Pianoforte Course, are given an opportunity of teaching in the free classes for talented children, under personal supervision and direction of the Normal Course Superintendent. These classes were opened in the fall of 1892, and have proved to be very successful and of extreme value to our advanced pupils, by giving them practical experience in systematic teaching. A preparatory course of twenty lessons in systematic teaching is given in the last term of each school year, and is compulsory to all who expect to join the Normal Course in the following year. In addition to the practical teaching, the members of the normal class have a weekly conference, presided over by the Superintendents, in which the work of the class is analyzed and criticized. Tuition for the preparatory course is \$10; registration for the Normal Course and for the weekly conferences is free of charge.

PIANOFORTE AS A SECONDARY STUDY.

Pupils pursuing as chief study a course in Singing, or Violin, or any other orchestral instrument, receive a special course in pianoforte playing calculated to give them sufficient execution for the playing of accompaniments and the rendering of small scores in a musicianly style, and are afforded opportunities of acquiring systematic experience and skill in sight playing and transposing. This instruction succeeds the Introductory Course, and is given at a reduced rate in private half-hour lessons, which are to be supplemented by the Pianoforte Sight-playing Course. Vocalists especially are urged to remain under systematic training in Pianoforte and Sight Playing during their entire course of study, thus insuring the acquisition of thorough musicianship, for which the study of their specialty alone would never give sufficient opportunity.

ORGAN.

BOARD OF INSTRUCTION.

HENRY DUNHAM.

GEORGE E. WHITING.

The chief object of this course is the education of organists with a view to fitting them for the practical conduct of church services, while at the same time affording them opportunities for attaining proficiency as Concert organists. As there are very few positions, if any, in which an organist could depend upon organ playing alone for earning a livelihood, those who enter this branch of study are advised to take up some other principal study in conjunction with it. One of the courses culminating in a Normal Course (and particularly Singing) will be best adapted for such purposes. Church organists come into frequent contact with vocalists, and the more they are acquainted with the art of singing and vocal music the more efficiently will they be able to fill their positions as directors of church and other music.

Organ instruction comprises :—

(a) Two weekly lessons in class of four pupils, or by request in private, on organ technique and repertoire ; tuition, \$20 per term in class.

(b) One weekly lesson for not less than one season's course in church playing and choir accompanying. General class free of charge.

(c) Two weekly lessons, in limited classes, in transposing and improvising (special class for organists), not less than two terms ; tuition, \$10 per term. Organ pupils should supplement the latter course by continuing in the Pianoforte Sight-playing classes, and thus utilizing the valuable opportunities afforded them of improving their proficiency in sight playing, reading of scores, etc.

(d) A one term's course in organ tuning and simple repairing (free class).

COURSE IN ORGAN PLAYING.

No organ instruction is given in the first and second grades. The pupils acquire the necessary elementary knowledge and sufficient skill and familiarity with the keyboard by pursuing the first and second grades of the Pianoforte Course, either at the Conservatory or elsewhere.

THE THIRD GRADE is devoted to Exercises in Pedal Playing ; First Studies in Pedal Obligato, Hymn-tune Playing, the Construction of Interludes and Short Modulations, Transposition, and Elementary Registration.

THE FOURTH GRADE includes an extended study of Registration through the medium of pieces especially adapted for use as Preludes and Postludes in church service, studies and pieces of the polyphonic type as represented by Rink and Bach, and the practice of Quartet and Chorus Accompaniment.

THE FIFTH GRADE adds the accompaniment of the Solo Voice to that of Quartet and Chorus, the text for the whole being of Mass or Oratorio Form. This grade also includes the study of works for Organ Solo, in the Sonata Form, by Bach, Mendelssohn, and others; also a few modern works in Free Form.

THE SIXTH GRADE is devoted principally to the development of an artistic technique for concert purposes, through the medium of compositions and arrangements of the German, French, English, and American writers.

The work of this grade is included in the course for Church and Concert playing, and is not intended for those who are studying Church playing only.

Organ students should pursue the course in Composition as far as possible, and not restrict themselves to the four terms of Theory and four terms of Harmony prescribed.

For Post-graduate Course see page 38.

ORGANS, ORGAN PRACTICE, ETC.

The facilities provided for organ practice are very extensive, and furnished at small expense to the students. There are in daily use fourteen pipe and pedal organs, all blown by steam power from 7 A. M. to 7 P. M. The Conservatory has recently contracted with the well-known firm of Farrand & Votey, at Detroit, Mich., for two exceedingly fine electric three-manual organs, which were completed Sept. 10, 1896. Such advantages for organ study and practice are not furnished elsewhere either in America or Europe.

ORCHESTRAL INSTRUMENTS.

STRINGED INSTRUMENTS.

BOARD OF INSTRUCTION.

BENJ. CUTTER,
Violin and Viola.

FLORA L. GOLDSMITH,
Violin.

EUGENE GRUENBERG,
Violin.

HERMANN H. HARTMANN,
Violin.

EMIL MAHR,
Violin and Viola.

LEO SCHULZ,
Violoncello.

EMIL GOLDE, *Double Bass.*

VIOLIN.

The Violin instruction, as in the case of the Pianoforte instruction, consists of two branches, to be taken simultaneously; viz., a special course for the acquisition of execution and study of repertoire, and a general course in Violin, Sight, and Orchestral playing. The violin is not a suitable instrument for the acquisition of the rudiments of music, and whenever possible they should be taught with the aid of the pianoforte on the plan of the Fundamental Training Course.

Juvenile pupils not in possession of a pianoforte should at least receive an adequate preliminary training in all rudimentary matters, such as rhythm, names of tones, major and minor modes, intervals, staff notation, and a sufficiently trained ear, before commencing the manipulation of the Violin. Those found deficient or wholly lacking in rudimentary musical knowledge are offered opportunities of acquiring it before receiving violin instruction.

SPECIAL INSTRUCTION IN VIOLIN PLAYING.

FIRST GRADE: Elements of Violin Technique.

SECOND GRADE: Easy exercises, Studies and Pieces.

THIRD AND FOURTH GRADES: Exercises in Scales, Bowing, Position, Harmonics, etc. Selected studies of the degree of difficulty to be met with in Alard, Op. 16, and in Rode's A minor Concerto; violin sonatas by Haydn, Mozart, and others.

FIFTH AND SIXTH GRADES: Exercises by Schradick, Leonard, and others; studies by Kreutzer, Fiorillo, Rode, and Dont; concertos by Spohr and Viotti; soli by Vieuxtemps, Wieniawski; sonatas and other *ensemble* music by Beethoven and others.

NORMAL COURSE IN VIOLIN.

SUPERINTENDENT.

BENJAMIN CUTTER.

Students of the Advanced Violin Classes are given an opportunity of teaching in the free classes for talented children, under personal supervision of the Superintendent.

COURSE IN VIOLIN SIGHT PLAYING.

INSTRUCTORS.

EMIL MAHR.

|

EUGENE GRUENBERG.

There is a carefully graded course in the indispensable accomplishment of playing violin music correctly at first sight. Pupils attending this course will become properly fitted for taking part in orchestral and other *ensemble* playing. Studies, duets, trios, etc., with and without accompaniment, are read, the text-books being furnished by the Institution.

VIOLA COURSE.

A course in Viola Playing, which requires only about two terms of study, and which will greatly increase their musical knowledge, is recommended to all violin pupils of the intermediate and advanced classes. The only deviating feature of any importance is the reading of the Alto Clef. Viola players are constantly in demand. The course includes easy exercises, reading of viola parts of string quartets, etc.

Students wishing to make the Viola their specialty will pursue a course similar to that of the violin, and at the same rate.

VIOLONCELLO COURSE.

FIRST AND SECOND GRADES: First half of Kummer's Method for Violoncello.

THIRD AND FOURTH GRADES: The rest of Kummer's Method, together with selected studies by Dotzauer, concertinos by Kummer and Romberg,

and other pieces of moderate difficulty; also violoncello parts of easy trios and quartets by Haydn and Mozart.

FIFTH AND SIXTH GRADES: Remainder of studies by Dotzauer, studies by DuBois and others; concertos and solo pieces by Romberg, Goltermann, Davidoff, Popper, etc.; violoncello parts of chamber music by Beethoven, Mendelssohn, Mozart, Schubert, etc.

DOUBLE BASS COURSE.

The Course for the Double Bass corresponds with the general plan of the Violoncello course.

WIND AND OTHER INSTRUMENTS.

BOARD OF INSTRUCTION.

JOS. B. CLAUS,
Flute and Band Instruments.

HERMAN GUENTZEL,
Bassoon.

AUGUST SAUTET,
Oboe.

HEINRICH SCHUECKER,
Harp.

A. HACKEBARTH,
French Horn.

PIERRE MILLER,
Trumpet and Cornet.

E. STRASSER,
Clarinet.

D. H. MOORE,
Trombone.

D. H. MOORE,
Trombone.

These instructors, except Mr. Jos. B. Claus, are members of the Boston Symphony Orchestra. From this organization are secured on application teachers of such orchestral instruments as are not mentioned above.

The Course of Study for these various instruments corresponds in general with that for stringed instruments.

Candidates for graduation in any of the above instruments must have completed the first three grades of the Piano Course, the free course in History of Music, and four terms each of Harmony and Theory.

ENSEMBLE PLAYING FOR PIANOFORTE AND STRINGS.

Pupils in the final year of the Performers' Course in Pianoforte have opportunity to practice, with pupils of the advanced classes in stringed

instruments, Duos, Trios, and other works for Pianoforte and Strings, under the supervision and with the assistance of Mr. Leo Schulz.

Pianoforte Students in other advanced classes have opportunity for registering for *ensemble* playing with the personal assistance of Messrs. Emil Mahr and Leo Schulz, at private lesson rates.

ENSEMBLE PLAYING FOR STRING INSTRUMENTS.

In these classes String Quartette and other *ensemble* music is studied under the supervision of Mr. Mahr and Mr. Leo Schulz.

ORCHESTRAL CLASS.

All pupils studying stringed instruments in the third, fourth, fifth and sixth grades are required to attend regularly the preparatory lessons, rehearsals, and performances of the Orchestral Class.

The rehearsals are held weekly, beginning at the middle of the first term, and are continued throughout the year under the leadership of Mr. Emil Mahr. Symphonies and Overtures by the Classic Masters are studied, together with shorter works of modern writers, and performed in public.

Preparatory lessons, free of charge to the students of the New England Conservatory, are given, for first violins by Mr. E. Mahr, second violins by Mr. H. Hartmann, violas by Mr. Cutter, violoncelli by Mr. L. Schulz.

VOICE CULTURE AND ART OF SINGING.

BOARD OF INSTRUCTION.

WILLIAM H. DUNHAM.
MARIE GALLISON.
LOUISE LEIMER.

AUGUSTO ROTOLI.
CHARLES A. WHITE.
WILLIAM L. WHITNEY.

The human voice as a musical instrument is not well adapted for the acquisition of musical rudiments, while the pianoforte, with its large compass, positive pitch, and other advantages, is the most adequate medium. Hand in hand, therefore, with elementary voice building, the singer should pursue the study of thorough fundamental musical knowledge, and should also acquire sufficient facility in pianoforte playing; otherwise he will be greatly hindered in practically applying vocal technique, and will remain an incompetent and comparatively useless member of the profession. For these reasons, participation in the Introductory Course, and, after its completion, in the Singers' Pianoforte Classes (see page 23) is now made compulsory at the New England Conservatory. To this course and to the theoretical studies is further to be added the study of Sight Singing, pronunciation and languages,—all equally indispensable subjects for the vocalist.

SINGING AS PRINCIPAL STUDY.

This course is devoted to voice building, development of vocal technique, and acquisition of repertoire. Instruction is given in classes of three or four pupils, or privately.

FIRST AND SECOND GRADES: Voice Building; exercises in Vocalization and Solfeggio.

THIRD AND FOURTH GRADES: Exercises in Vocalization and Solfeggio continued; embellishments, ballads, songs and arias of moderate difficulty; *ensemble* singing.

FIFTH AND SIXTH GRADES: More difficult exercises in technique, embellishments, etc.; study and building up of repertoire of Church, Concert, Oratorio and Operatic Music.

SINGING AS SECONDARY STUDY.

The correct use of the singing voice should not be confined to those who wish to make a specialty of singing. Since every human being possesses vocal organs and makes some use of them, it may be reasonably

expected that every one pursuing music as a study should wish to acquire, at least, the correct rudiments in the use of this most delicate instrument, the voice. To offer sufficient facilities for those pursuing an instrumental branch as principal study, the Conservatory has established a vocal course, in which, after the completion of the First Grade of the regular Vocal Course (average time, one term), Singing is taught as a Secondary Study in special classes and at specially reduced rates, provided that a sufficiently large class can be formed. One year of this course will be sufficient for the average instrumentalist, to be followed by the course in Sight Singing.

COURSE IN ADVANCED SIGHT SINGING.

INSTRUCTOR, SAMUEL W. COLE.

The advanced sight-singing course is a continuation of the regular Solfeggio course, the classes containing from twelve to fifteen pupils, who are occupied simultaneously during the whole hour, three and four part music being chiefly used. This instruction is indispensable to prospective church and secular quartet singers.

NORMAL COURSE IN VOICE CULTURE.

SUPERINTENDENTS.

AUGUSTO ROTOLI, WM. L. WHITNEY, with Assistants.

Advanced students of the Vocal Course are given an opportunity to teach in the free classes consisting of gifted young vocalists, under personal supervision of one of the regular teachers.

Pupils must have studied in the Institution at least four terms, and be otherwise fully qualified, before they can be admitted as teachers of this department. Tuition free.

VOCAL MUSIC IN PUBLIC SCHOOLS.

BOARD OF INSTRUCTION.

SAMUEL W. COLE.

GEORGE A. VEAZIE.

Both the Normal and National methods are taught in the simplest and most direct manner. Both instructors are actively engaged in the public schools, thus affording all who enter this department an opportunity of seeing the respective systems in operation. The course covers not more than four nor less than two terms, according to the ability and previous experience of the pupil.

A certificate is awarded to all who complete this course, provided that the applicant has been a pupil in the regular courses of the Conservatory for at least a year. For tuition see page 8.

THEORETICAL COURSES.

The Theoretical Courses consist of:—

1. One year in General Theory (scientific study of music).
2. Four years in Composition.
3. Course in the Art of Conducting.
4. Lecture Courses on History of Music, Evolution of Form, Orchestral Instruments, Pianoforte Construction and other subjects.

As a sufficient amount of theoretical knowledge is necessary for any one who hopes to rise above the level of the ordinary musical amateur, the one year's course in General Theory and the first year's study in the course of Composition (Harmony), attendance upon the one year's course of lectures on Musical History, on Orchestral Instruments, and for Pianoforte students on Pianoforte Construction, are compulsory for every student in the regular Instrumental and Vocal Courses.

Those who, on entrance, pass examinations for the whole or for parts of these courses are permitted to substitute a corresponding number of terms of the advanced grades of Composition, or the Special Course in the Art of Conducting, in place of those terms in the regular courses in Theory and Harmony which they have studied elsewhere.

EXAMINATIONS.

The year's course of four terms in Theory, and Harmony, and Composition is concluded by an examination; and a percentage of 65 is required to pass. Examinations not taken on the dates announced for them, must be paid for at private lesson rates. For dates of examinations, see Calendar inside front cover.

GENERAL THEORY.

LOUIS C. ELSON.

The Course in General Musical Theory includes, among other things, the elements of acoustics and tone quality; accent (natural and artificial), rhythm, and *tempo*; outlines of motive transformation and thematic treatment; practical work in the explanation and analysis of musical form; a brief description of orchestral instruments, giving their distinguishing

characteristics and most easily recognized effects ; special instruction in the interpretation of music, both as to its rendering and its significance ; the relation of music to the other departments of art, and to the best purposes in life ; in short, it aims to make the student intelligent concerning all the general laws and principles that underlie music, both as a science and as an art. Beginning classes are formed in the first and third terms only. With the beginning of the school year, 1895-96, the cost of tuition for this course was reduced from \$15 to \$10 per term.

COURSE IN COMPOSITION.

BOARD OF INSTRUCTION.

GEO. W. CHADWICK.

|

BENJAMIN CUTTER.

GEORGE E. WHITING.

On entering this course pupils must give evidence of having previously acquired the general rudiments of music, as taught in the Introductory Course and in the first and second grades of Pianoforte. As these studies take the place of the Elementary Grades, *the course itself begins with the Third Grade*, and consists of four grades of four divisions each. Approximately it corresponds to the work of four school years, the year containing four terms of ten weeks each. (Students of average ability are adopted as standard.) For admission to any part of the course above Grade IIIa, an examination on the contents of the preceding grades, or their divisions, is required on entering.

This course is based on strictly pedagogic principles, and combines modern progressive modes of teaching with conservative thoroughness.

THIRD GRADE.

Elements of Harmony, Modulation and Form, combined with written Exercises and Keyboard Exercises.

FOURTH GRADE.

Continuation of Harmony work and Counterpoint.

FIFTH GRADE.

Counterpoint continued and composition in smaller forms.

SIXTH GRADE.

Composition in larger forms and Orchestration.

Candidates for graduation in Composition must have studied at the Institution either the full course as stated above, or, if able to enter the higher grades, must have taken at least the sixth grade of the course at the Institution. A number of satisfactory original compositions written during the course must have been accepted for public performance, and at least one work of each species taught in the course must be presented to the Examining Committee for approval. Candidates must also pass a satisfactory examination covering the work of at least four grades in some instrumental department. For Post-graduate Course in Composition, see page 40. For tuition, see page 8.

ART OF CONDUCTING.

INSTRUCTOR.

MR. GEO. W. CHADWICK.

This consists of a Regular Course and a Special Course of Instruction in the Art of Conducting.

In the Regular Course the elements of time-beating, the reading of smaller scores, and the conducting of simpler works for small Chorus will be taught; and students will be given an opportunity to practice conducting in the Sight Singing Class. This course is complete in itself, and of great value as a general musical accomplishment, especially to those who expect to fill positions as leaders of church choirs, etc.

In the Special Course the work of the Regular Course will be carried on to the highest tasks required from an Orchestral, Choral, or Operatic Conductor of to-day, and will include everything in score reading, conducting of Symphony, Oratorio, and Opera.

LECTURE COURSES.

The following courses of lectures are delivered in Sleeper Hall, and are free to students of the Conservatory who are studying in the regular courses (see page 60):—

Thirty lectures on "Musical History," by Louis C. Elson. As all pupils in the regular courses of music are required to pass examinations in History of Music before promotion to higher grades, or recommendation for graduation, their regular attendance throughout the whole course is expected.

Lectures on "General Musical Subjects," by Mr. Louis C. Elson. Lectures on "Literature and Art," by Messrs. E. Charlton Black, Fred H. Allen, and others.

Twelve lectures on Orchestral Instruments, by Louis C. Elson. In these lectures each instrument is illustrated by an expert player from the Faculty, or from the Boston Symphony Orchestra, the lecturer giving the history and general characteristics of the instrument.

Ten lectures on Pianoforte Construction, by Frank W. Hale. They are intended to cover the ground of the action mechanism, ordinary defects and remedies, and to enable the Pianoforte pupils to make simple repairs, such as replacing broken strings, tuning unisons, etc.

REQUIRED COURSES FOR GRADUATION.

These tables state the minimum of terms required in supplementary studies; but more will occasionally be found advisable, especially in the study of Harmony. A prolonged study of Harmony will be considered an equivalent for a corresponding number of terms in Theory.

PIANOFORTE.

SOLOISTS' DIPLOMA.

Six grades of Soloists' Pianoforte Course.
Introductory Course, if necessary.
Four terms of Harmony.
Four terms of Theory.
Four terms of Sight Playing.
Four terms of Ear Training.
Frequent and successful performances at the Public Recitals during the last two school years.

Supplementary Studies.

TEACHERS' DIPLOMA.

Six grades of Teachers' Pianoforte Course.
Introductory Course.
Four terms of Harmony.
Four terms of Theory.
Four terms of Sight Playing.
Four terms of Ear Training.
*One year in the Normal Course, and the Preliminary term during the fourth term of the year preceding.
Satisfactory occasional performances in the Preparatory Recital Classes.

Supplementary Studies.

*Before entering the Normal Course, the pupil must have completed the Introductory Course, four grades of the Pianoforte Course, three terms of Sight Playing, three of Ear Training, and one of Hand Culture.

ORGAN.

SOLOISTS' DIPLOMA.

Six grades of Organ Course.
Introductory Course, if necessary.
Four terms of Harmony.
Four terms of Theory.
One year in "Church Music and Improvisation" Class.
One term in Organ Tuning.
Frequent successful performances at Public Recitals.
General knowledge of Organ literature, composers.

Supplementary Studies.

CHURCH PLAYING.

Five grades of Organ Course.
Four terms of Harmony.
Four terms of Theory.
One year in "Church Music and Improvisation" Class.
One term in Organ Tuning.
Occasional satisfactory performances at the Preparatory Recital Classes.
General knowledge of Organ literature, composers.

Supplementary Studies.

REQUIRED COURSES FOR GRADUATION—(CONTINUED).

VOICE.

SOLOISTS' DIPLOMA.

Six grades of Soloists' Vocal Course.
Introductory Course, if necessary.
Three grades of Pianoforte Course.
Four terms of Harmony.
Four terms of Theory.
Four terms of Sight Playing.
Four terms of Ear Training.
One term of Enunciation.
Four terms of Italian.
Two terms of French and two of German, or four terms of either language singly.
Frequent successful performances at Public Recitals.
N. B. Enunciation and languages to be taken during early grades.

Supplementary
Studies.

TEACHERS' DIPLOMA.

Six grades of Teachers' Vocal Course.
Introductory Course, if necessary.
Four grades of Pianoforte Course.
Four terms of Harmony.
Four terms of Theory.
Four terms of Sight Playing.
Four terms of Ear Training.
One term of Enunciation.
Four terms of Italian.
Two terms of French and two of German, or four terms of either language singly.
One year in Normal Course.
Occasional satisfactory performances at Preparatory Recitals.
See note under Soloists' Diploma.

Supplementary
Studies.

VIOLIN. SOLOISTS' DIPLOMA.

Six grades of Violin Course.
Introductory Course, if necessary.
Three grades of Pianoforte Course.
Four terms of Harmony.
Four terms of Theory.
Four terms of Sight Playing.
Four terms of Ear Training.
One year's attendance in Orchestral Class during study in the four highest grades.
Frequent successful performances at the Public Recitals.
The course is similar for other Orchestral Instruments.

Supplementary
Studies.

COMPOSITION.

Four years' course in full.
If the pupil is able to enter one of the higher grades, the completion of the sixth grade will be required. Several satisfactory compositions to be accepted for public performance.
Four grades in some instrumental department.

NOTE.—All graduates must attend during one year the lectures on the History of Music and such other courses as may be prescribed and announced.

The requirement of six grades for graduation in the Teachers' Course in Pianoforte and Voice will not be enforced to its full extent until the school year of 1897-98. With the same school year the requirements for Voice Teachers' Diploma will be raised to two years of teaching in the Normal Course.

It is understood that diplomas will be granted only to such pupils as give evidence to the teachers and examiners of having completed the above courses satisfactorily.

POST-GRADUATE DEPARTMENT.

The Post-graduate Department has for its object the further development of students who desire to prepare themselves for the highest grade of work in the profession, such as concert performers, conductors, composers, etc. By an agreement with the Boston University Corporation, opportunity is given to full and regular students in the Post-graduate Course to pursue the following literary advantages, without extra cost, in the Boston University :—

Languages : French, German, Italian, Spanish, Anglo-Saxon, Latin, and Greek.

Mathematics and Natural Science : Solid Geometry, Trigonometry, Analytical Geometry, Physics, Chemistry, Biology, etc.

History, Literature, and Law : English Literature, Rhetoric, History, Roman Law, Constitution of the United States, Political Economy, etc.

Philosophy : Psychology, Logic, and the Theory of Knowledge, Principles of Metaphysics, Theistic and Ethical Philosophy, etc.

The advantage of securing a musical education in connection with a great university will be appreciated by those who recognize the fact that the musician of to-day must be prepared to take and sustain his position in a college faculty, and by the side of college-bred men.

REQUIREMENTS FOR ADMISSION,

so far as they relate to music, are identical with those for graduation from the Conservatory. The Literary requirements in the case of candidates for the degree of Bachelor of Music include the completion of a high school or academic course of a satisfactory character.

COURSES IN PIANOFORTE, VIOLIN, AND VIOLONCELLO.

These courses are devoted to the acquisition of a degree of technical virtuosity and high musical culture needed for becoming a concert performer, or a director of a school of music, and for filling other high positions in musical life. Exercises, studies, and pieces are of noted difficulty and im-

portance. Special attention is given to the study of Concertos and Sonatas of the great classic and modern composers, and other works by Beethoven, Brahms, Rubinstein, Schumann, Mendelssohn, Joachim, Paganini, etc.

REQUIREMENTS FOR GRADUATION.

Applicants for final examination in these courses must present a studied répertoire, embracing :—

One Concerto of the classic school.

One Concerto of the modern school.

Two Sonatas, or other works of larger form.

Two groups of shorter Solo works.

The Board of Examiners will select a program of about one hour's length from this répertoire, to be performed by the applicant not later than thirty days after notification.

Obligatory studies : Two years of Counterpoint, Composition, Orchestration, Score Reading, and Art of Conducting.

The average time required for completion of course, two years.

ORGAN COURSE.

This course is devoted to the more complete development of an artistic technique, the study of Orchestral Scores and Orchestration, and the acquirement of that theoretical knowledge of music which belongs to a high professional rank.

The more difficult works of Bach, the published organ works of Thiele, the A minor sonata of Ritter, the organ symphonies of Widor, together with the adaptation of organ parts from the Oratorio Scores, are included in the curriculum of study.

REQUIREMENTS FOR GRADUATION.

(a) The completion of the fifth grade of the Pianoforte Course of the New England Conservatory, or its equivalent.

(b) Two years' study of Counterpoint and Composition.

(c) The satisfactory public performance of a program of Organ Music, selected from works studied in the Graduate Course.

The average time required for completion of this course is two years.

COURSE IN VOICE.

This course is devoted to the acquisition of the advanced technical and musical ability, and the mastery of repertoire, demanded of a prominent concert or operatic singer. It includes the study of the standard Oratorios, Operas, etc., the completion of the fifth grade of the New England Conservatory Pianoforte Course, or its equivalent, and at least one year of advanced theoretical work.

The final examinations will include the satisfactory rendering of a concert program corresponding in breadth and difficulty with the requirements in the other courses.

COURSE IN COMPOSITION.

Pupils who have completed the full graduates' course in Composition (see page 33) are afforded opportunities of continuing their study in Instrumentation, and of devoting themselves under supervision to the conception of works in the large musical forms, especially chamber music, and larger vocal and instrumental works. A diploma will be given upon the presentation of one orchestral and one choral work which shall prove to be of sufficiently satisfactory merit to warrant public performance. Candidates must also have completed the fifth grade of the Conservatory course for Pianoforte, or other instrument.

DIPLOMAS AND DEGREES.

Students satisfactorily fulfilling the already stated requirements for graduation will receive a diploma officially testifying to the completion of their studies. If in addition they pass satisfactory examinations in Logic and in two of the following languages, Latin, German, French, or Italian, they will be recommended to the authorities of Boston University as candidates for the degree of Bachelor of Music. Bachelors of Music may become candidates for the Degree of Doctor of Music.

For tuition see page 8.

SCHOOL OF ELOCUTION

AND

POST-GRADUATE COURSE IN
ORATORY.

SCHOOL OF ELOCUTION AND ORATORY.

BOARD OF INSTRUCTION.

SAMUEL R. KELLEY, A.M.,
*Principal and Instructor in Expression and
Forensic Oratory.*

E. CHARLTON BLACK,
Lecturer on English Literature.

ANNIE B. LINCOLN,
*Assistant Principal, and Instructor in Elocu-
tion and Voice Building.*

GERTRUDE MCQUESTEN,
Instructor in Elocution and Voice Building.

PRINCIPLES AND ADVANTAGES.

The ability to express one's thoughts in precise and beautiful terms and with fitting warmth, energy, and gesture, is a primary requisite for any one who hopes to successfully meet the demands of any line of professional life.

Elocution is a science as well as a fine art, with principles and laws governing it; and a thorough knowledge and mastery of this department of learning requires as severe study as the highest cultivation of either of the other fine arts. Indeed, the accomplished elocutionist must use the material of every other art: the color of the painter, that the picture drawn on the canvas of the imagination may have proper tone; the lines and form of the sculptor, to give graceful pose and symmetrical force to the character; the tone of the musician, that the voice may be attuned to magnetic and persuasive utterance; and the knowledge of the metaphysician, that the impulses, emotions, and actions may agree with human experience. The study is eminently intellectual in its progress and comprehensive in its grasp, and no system of instruction can prove satisfactory which does not avoid the evils resulting from imitative methods, by the study and application of principles which will lead to the development of special gifts, and the correction of particular faults, *without the obliteration of individuality.*

The end to be achieved is the symmetrical development of both mind and body along all those lines of culture whose products may be wrought

into power and refinement of expression. Thought, emotion, will, taste—all must be at command, and respond to the call of opportunity; and here lie that reserve power and conscious superiority of the moment, which mark the leader.

An intelligent study and application of the principles of expression accomplish all this, and more. No calling or station, no association of business or social life, no condition or circumstance of human experience, but may feel the stimulating and refining impress of this culture.

COURSE OF STUDY IN ELOCUTION.

The Regular Course comprises two years with a Post-graduate Course of one year. The Diploma of the Institution is granted upon the completion of each course.

Graduates from the School of Elocution will be required to pursue and pass satisfactory examinations on the Course in English Literature.

JUNIOR YEAR.

Physical Culture—Vocal Physiology—Vocal Technique—Economy of the Breath—Methods of Delivery—Vocal Hygiene—Defects of Speech—Articulation and Pronunciation—Modulation—Inflection—Emphasis, Pitch, Quantity, and Movement—Qualities—Application of Tone Effects—Analysis—Gesticulation—Action and Repose—Physical Expression—Readings and Recitations of Selections from the best Authors—Dramatic, Pathetic, Declamatory, Humorous, etc.

SENIOR YEAR.

One hundred and eighty Emotional Studies—Classification and Description of Groups of Emotions—Analysis of Shakespeare's Plays of "Hamlet," "Julius Cæsar," "As You Like It," and "Twelfth Night." Study of the Classic Writers—Range and Strength in Delivery—Flexibility of Voice—Light and Shade Effects in Tone—Transitions—Intensity—Pause Effects—Cultivation of the Imagination. Physical Culture and Expression—Facial Expression—Principles of Gesticulation—Mechanics and Application of Gesture—Pose and Counterpoint—Plastiques.

A COURSE IN DRAMATIC ART.

The following essential subjects are thoroughly presented :—

Study of the principal Playwrights—Stage Business—Dress : Modes and Management, Draping—Dramatic Action—Mensur and Sword Exercise—Studies with a Sword, Cape, Steps, Draperies, Torch, Toga, Table, Chair—Entrances and Exits—Walks : Joyous, Cautious, Dignified, Angry, Impressive, Weary, Fainting, Pompous, Military, Feeble, Decisive, Meditative, Welcoming, Dismissing, Hurried, Halting, and Indecisive—Body Exercises : Curves, Graceful Ease, Equi-Balance, Curvilinear Movements, Front Falls, Back Falls, Side Falls, Harmony Motions—Division Movements—Wrist Exercises—Facial Expression : The Eye, Mouth, Lips, the Lines of the Face—Positions of the Head, Body, Limbs, Feet, etc.—Monologues—Soliloquies—Scenes from Comedies, Tragedies, Melo-Dramas.

A COURSE IN LYRIC ART.

This course is arranged for those intending to appear in Concert, or who purpose entering a professional career in Opera. The list of studies includes :—

Articulation—Enunciation—Expression—Musical Declamation—Style—Concert Etiquette—Entrances, Exits—Salutations—Self-possession upon the Concert platform—Correct standing, turning, and sitting positions—Attitudes—receiving and dismissing actions—Positions of the Feet—Quarter angles and Points for the Feet—Correct Methods of Walking—Repose in Manner—Graceful Ease—Carriage and Movements of the Body—Facial Expression—Mobility of the Features—Steps—Physical Drill for the Head, Chest, Arms, Body, Torso, Limbs, and Feet—Curvilinear Exercises—Harmonic Action—Division Movements—Counterpoint—Pose—Plastiques—Studies in Action—Manual practice—Study of the Action in the Principal Operas—A thorough and complete system of Lyric Gesture.

The Complete Course consists of four terms.

A certificate is granted on the completion of the full course.

A COURSE IN HOME RECITATION.

For those who would excel in Readings and Recitations for the home circle, and in social accomplishments. There are those who have no idea of becoming professional elocutionists, yet who desire to read or recite in

a quiet way for the pleasure of their immediate friends or at private gatherings. For such students this course has been especially arranged. Attention is devoted to the acquirement of confidence and self-command; and the selections studied, while from the best authors, possess a wide range of style. The subject of gesture and ease of manner is given careful consideration.

JUVENILE CLASSES.

In order to encourage the study of Declamation and Recitation among children, special arrangements have been made for class instruction at the exceedingly low price of ten dollars per course of ten lessons per term.

The tuition for pupils in the Regular Course of FORTY WEEKS* INSTRUCTION will be \$140. For the Special Course in Literature, \$10.

SPECIAL COURSE IN FORENSIC ORATORY.

It should be understood that this special study is intended for the benefit, not of those students who are incompetent to take one of the regular courses, but of those who have already obtained a preliminary training and education so thorough as to enable them to pursue with advantage extended courses of higher grade in Oratory.

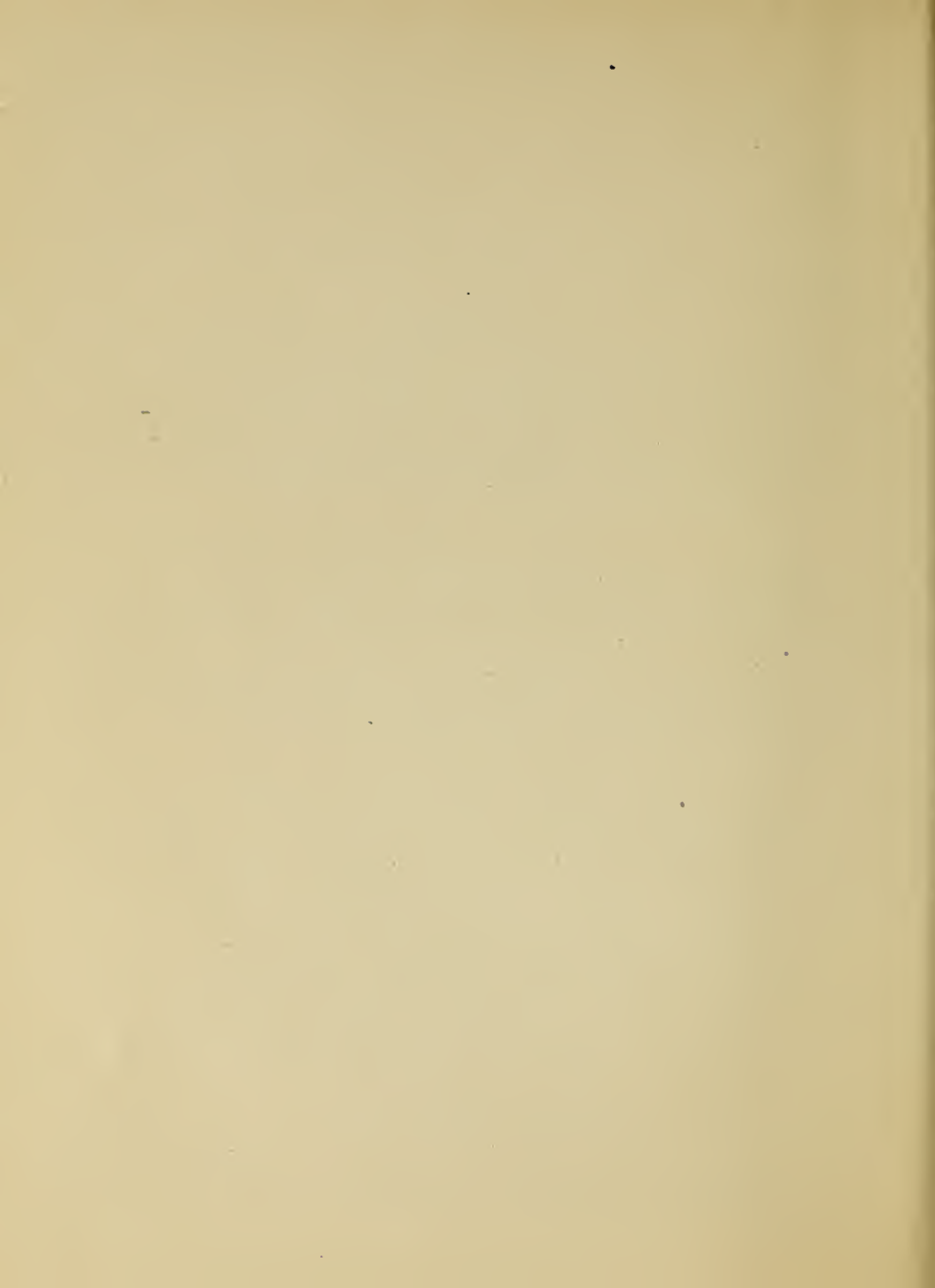
COURSE OF INSTRUCTION.

Rhetorical Oratory; Mechanics of Speech; Theory and Practice of Vocal Expression; Prepared Speech; Extemporaneous Speech; Parliamentary Work (Rules and Practice); Orations; Discourses; Logical Discussion; Arrangement and Analysis; Debate; Sophistries; Dilemmas; Forensic Action; Study of examples from Cicero and Demosthenes.

Specimens of Standard English Orators, Burke, Sheridan, O'Connell, Phillips, Brougham, Pitt, Shiel, Fox, Grattan. Study of modern prose style in the speeches of Webster, Choate, Clay, Wendell Phillips, and Abraham Lincoln.

Each student is expected to prepare an original oration that shall contain not more than twelve hundred words, or a time limit debate on some specified subjects in the domain of political or social economics.

*Attention is called to the fact that the regular course of instruction in other schools of elocution is limited to thirty weeks, or even less. Send for special syllabus.



GENERAL LITERATURE AND
LANGUAGES.

SCHOOL OF GENERAL LITERATURE.

BOARD OF INSTRUCTION.

EBEN CHARLTON BLACK.

|

ELIZABETH I. SAMUEL.

To afford the students of the New England Conservatory of Music an opportunity of making a sound, systematic, and methodical study of English Literature, the following courses have been arranged. While they will be conducted along lines that are now adopted by the best university teachers in America and Europe, particular attention will be given to subjects of practical benefit to students of Elocution, Oratory, and Music, and the lectures and work of the classes are planned with special reference to the needs of those who have little time for outside study.

The instructors in this department will hold themselves ready to give special advice to individual students with regard to books, reading, and research.

I. PUBLIC LECTURES ON LITERATURE.

E. CHARLTON BLACK.

A public lecture will be given every week. These lectures will be of a popular character, and will be open to all students of the Conservatory and their friends. Intended to be of interest to everyone, these weekly lectures will be an important means of liberal culture. They will give a general view of the rise and development of English poetry, the English drama, and the English novel. They will also deal with the principles of literary criticism and interpretation, the elements of poetical expression, and other subjects that will be of practical service to students in the way of æsthetic and artistic training. The ultimate object of these lectures is to awaken a lively interest in literature as a means of cultivating the sympathies and imagination, of obtaining the fellowship of wise thoughts and right feelings, and of keeping alive the Divine Idea in man—the Ideal.

II. SPECIAL COURSES IN THE HISTORY OF ENGLISH LITERATURE.

E. CHARLTON BLACK.

1. The beginnings of English Literature. Anglo-Saxon, Celtic, and Anglo-Norman Literatures. Chaucer and Langland. Pre-Elizabethan writers, English and Scottish. (This course may be omitted in 1894-95.)

2. Spenser, and English Literature of the Elizabethan period. The Drama, from the miracle plays to the closing of the theaters. Shakespeare's predecessors, contemporaries, and successors.

3. Shakespeare: the man; the poet. The works of Shakespeare.

4. English poetry from Milton to Pope. (This course may be omitted in 1894-95.)

5. English Literature of the eighteenth century. The rise and development of the English novel.

6. Poets and prose writers of the nineteenth century.

These courses will consist of six lectures each. They will be conducted along university extension lines, and in each a printed syllabus and written tests will be employed.

III. SPECIAL COURSES IN THE THEORY OF ENGLISH LITERATURE—RHETORIC.

E. CHARLTON BLACK.

1. Lectures on the Principles of English Composition. Figures of Speech. Style. Grammatical Correctness. Clearness. Propriety. Vivacity. Artistic Beauty. Richness. Practical instruction in English Composition will be given in this course. Brief written exercises will be done by the students in the classroom. Voluntary essays will be written on presented subjects.

2. Critical study and analysis of the text, plot, and characters of

(a) Hamlet.

(b) Much Ado About Nothing; and

(c) She Stoops to Conquer.

3. Lectures on Canons of Criticism, Principles of Interpretation, and Methods of Literature. Kinds of Literature:—

(a) Historical and descriptive literature.

(b) Expository and didactic literature.

(c) Eloquence and oratorical literature; and

(d) Poetical literature.

The interpretation of poetical literature will be treated under these heads: Prose Ode, Prose Epic or Novel, Prose Drama, Lyric Poetry, Epic Poetry, Dramatic Poetry.

This course will be illustrated throughout by critical references to important authors, and by characteristic examples from their works.

OTHER GENERAL STUDIES.

ELIZABETH I. SAMUEL.

The following course of literary study has been arranged to meet the wants of the general student, and to serve as a preparation for the requirements of the Post-graduate Course. Classes are organized in each of the following branches whenever a sufficient number of students apply for instruction therein. Special arrangements can usually be made for the instruction of individual applicants.

ENGLISH, including grammar and Analysis; Rhetoric.

HISTORY, including Ancient and Modern Outlines; History of England; History of the United States.

MATHEMATICS, including Arithmetic; Algebra; Geometry.

PHYSIOLOGY AND HYGIENE.

LATIN.

For tuition see page 8.

SCHOOL OF MODERN LANGUAGES.

LEO WIENER, PRINCIPAL.

The close relation of the Modern Languages with music, and especially with vocal music, makes them an important factor in our course of study. The inexhaustible and ever-increasing treasures of Vocal Music composed to German, French, and Italian texts alone, make indispensable a fair knowledge and a correct pronunciation of these languages. We have, therefore, felt it necessary to make one year's study of these languages compulsory to all students in the regular course in the Vocal department, the study to be begun immediately upon entering, while only a nominal sum of \$10 per year will be charged.

The instructors in this department are experienced native teachers.

We are frequently called upon to recommend Music Teachers who are also prepared to teach Modern Languages, and such capability will give its possessor a decided advantage.

For tuition see page 8.

SCHOOL OF FINE ARTS.

SCHOOL OF FINE ARTS.

In order to furnish students in this department the greatest possible facilities for study, the studios which have heretofore been maintained in the Conservatory building will be transferred to those of the well-known Cowles Art School, on Dartmouth Street, a short distance from the Conservatory, and all instruction will be given there.

Exceptional advantages are thus provided for study in every department of Art under a large and very able corps of instructors.

For full details send for special Art circular.

PIANO AND ORGAN TUNING.

SCHOOL OF PIANO AND ORGAN TUNING.

BOARD OF INSTRUCTION.

FRANK W. HALE . . . *Principal.*

GEORGE H. ASH.
EDWARD W. DAVIS.

OLIVER C. FAUST.
GEORGE L. GARDNER.

The common idea that the art of tuning is exceedingly difficult to acquire, demanding primarily an exceptionally fine ear, is incorrect. The success which has attended its pursuit in the Conservatory has fully demonstrated that it is within the reach of all who have sufficient natural ability to succeed in any other department.

The reason why so few musicians have a knowledge of tuning has lain hitherto in the difficulty of taking it up in connection with other branches of musical study, it being usually found necessary to obtain a position in a piano factory and serve a long and tedious apprenticeship,—a course in most cases impracticable or even impossible.

The facility and success which attend the study of tuning by young lady students, completely demonstrates their ability to master the course as easily and thoroughly as gentlemen.

A very encouraging fact is the increasing number of teachers who are adding a knowledge of this art to their other qualifications. Indeed, such a course cannot be too strongly recommended to all who are to become teachers, and especially those who reside in sections of the country where competent tuners are not to be found. As a rule, the income of the first year will more than repay the whole expense of the course.

The department is provided with ample accommodations for a full and systematic course of instruction, embracing two objects,—first, to meet the needs of all students of music; second, to thoroughly qualify any who desire to make it a profession.

The facilities for practical work in the Piano Tuning Course consist of several suites of rooms fully equipped with grand, square, and upright pianofortes, reed organs, models of every kind of action in use, acoustic apparatus, tools, etc., and a large two-manual pipe organ, built

expressly for this department. This organ contains pipes which represent every method of tuning,—namely, reeds, mixtures, and every variety of stop-flue and open-flue pipe,—and is complete in every detail. We also take great pleasure in announcing the hearty co-operation of many well-known and highly esteemed piano and organ firms, several of whom have placed the entire charge of their factory tuning in the hands of our advanced classes.

Students enter the factories for tuning practice as soon as they satisfactorily complete the first term's work in the regular course. They find the managers of these establishments heartily in sympathy with the efforts of all who are anxious to acquire a thorough training.

The urgent demand of former students that a thorough course in polishing and varnish work be provided, together with the fact that such knowledge is exceedingly limited among tuners at large, has led us to make this a part of the regular course instead of an *extra*, as formerly.

To this end the rooms and services of an acknowledged expert in this special line of work have been engaged, and a full and complete course of study and practice has been arranged. This is taken up in connection with the regular tuning work, and in no way interferes with the student's progress in tuning; but, on the contrary, it will be found a pleasant diversion from the regular routine.

It has ever been our constant aim to perfect and strengthen the course by every available means. Many years of successful work, together with the large experience they have brought, enable us to outline the course as now pursued with the full conviction that it is strong at every point and complete in every detail.

OUTLINE OF COURSE.

FIRST YEAR.

First Term.—The general study of pitch and relation of musical intervals. Their application as employed in tuning. Structure of the temperament.

Second Term.—Principles and practice of piano tuning continued. Factory tuning begun. Musical acoustics, embracing the theory of scales, harmonics, beats, and temperaments. Study of general construction of pianoforte begun, action model drafting. Polishing begun.

Third Term.—Tuning at Conservatory and factory continued as in previous terms. Study of mechanism of pianoforte action in minutest detail. Stringing and principles of action regulating. Polishing.

Fourth Term.—Tuning practice as in previous terms. Setting up and regulating piano actions. Voicing, capping, etc.

SECOND YEAR.

First Term.—General review and development of previous year's work. Reed organ construction and tuning begun.

Second Term.—Reed tuning continued. General repairing. Study of reed organ building at factory. Pipe organ construction and tuning begun.

Third Term.—Reed tuning and voicing. Pipe organ tuning continued. Study of organ pipe construction at factory. Organ construction completed.

Fourth Term.—General completion of all departments of study in this school.

By thus combining correct theory with abundant and intelligent practice, the best possible results are realized.

Pupils may study either piano or organ tuning exclusively, and will be awarded the Conservatory certificate upon completion of the same. The full course for graduation includes both piano and organ tuning.

Those who desire may carry on both branches at the same time, providing their ability and progress in each reach the required standard.

Students are not registered for less than one year's course. One half the year's tuition (\$50) is required in advance, and \$25 at the beginning of the second and third terms. Candidates for graduation must have completed the First and Second Grades (or their equivalent) on some instrument, the piano being preferred.

Through our TUNER'S BUREAU we aid in securing positions for those who complete the course in either piano or organ tuning satisfactorily.

For tuition see page 9.

PHYSICAL CULTURE.

(FOR LADY STUDENTS ONLY.)

INSTRUCTOR.

FRANCES A. HENAY.

The necessity for a symmetrical development of the body is rarely realized by persons of active life. Students especially demand some simply arranged daily gymnastic exercises for the preservation of the health and the perfect development of the body; but there is no art or profession in which the body needs to be in more perfect health; and more entirely responsive to the feelings, than in that of singing, and of music generally.

The aim of our work is not to produce great bulk of muscle, but to make that already present respond readily to the will.

The pupils are given the opportunity for everyday lessons if so desired, the work consisting principally of progressive Swedish exercises.

Physical examinations are made by the Instructor, and corrective exercises given when needed.

The dress worn during the exercises *must be loose fitting, without corsets or tight bindings.*

A course in School Gymnastics (Swedish) has been arranged, to enable those wishing to teach this branch in connection with Music and Elocution to do so.

The instruction given is both theoretical and practical, a text-book containing a series of progressive tables being used, and these being thoroughly explained as to how they are executed and why.

The course is arranged to cover four terms' work, three hours a week being given to the instruction.

A large gymnasium, provided through the generosity of the late Hon. Rufus S. Frost, is thoroughly equipped with the latest and most approved appliances for effective work.

For tuition see page 9.



FREE COLLATERAL ADVANTAGES.

GENERAL EXERCISES, ETC.

In addition to the regular lessons in the different departments, each pupil whose tuition amounts to \$20 or more per term has, without extra cost, opportunity of attending the following lectures, concerts, recitals, etc., which to the conscientious music student are worth many times the amount of his term tuition. Those whose tuition is less than \$20 are *entitled* to free admission to the lectures, entertainments, etc., pertaining to their special department only.

Pupils' Recitals in Music and Elocution.

Faculty Concerts.

Course of Lectures on Musical Topics, including Analysis of Symphonic Works, Oratorios, Operas, Chamber Music, etc., by Louis C. Elson.

Lectures on Musical History, by Louis C. Elson.

Literary and Oratorical Exercises.

Lectures on Literature, Art, and General Subjects.

A bulletin board is placed in the vestibule of the Conservatory, on which notice of all lectures, concerts, etc., is posted. The value and importance of these exercises can scarcely be overestimated.

FACULTY CONCERTS, PUPILS' RECITALS, ETC.

All students whose tuition amounts to \$20 or more per term enjoy the privilege of attending the following musical performances without cost :—

1. *Faculty Concerts.* A series of concerts given in Sleeper Hall by the members of the Faculty on alternate Wednesday evenings, including Concerts of Chamber Music by the Conservatory String Quartet, Pianoforte Recitals, Organ Recitals, and Concerts with miscellaneous programs. For the remaining Thursday evenings Sleeper Hall is reserved for Recitals of advanced students and special occasions. These concerts constitute one of the most interesting and educational features of the Institution.

2. *Orchestral, Organ, and other Concerts,* given by pupils, in halls outside the Conservatory.

3. *Weekly Pupils' Recitals,* beginning usually in the fifth week of the school year ; on Saturday afternoons for all grades, and evening recitals for pupils of the advanced grades.

VISITS OF CELEBRATED MUSICIANS AND LECTURERS.

Nearly all the world-renowned European and American musicians who visit Boston are invited to the Conservatory, and on such occasions many of them have favored the pupils with impromptu recitals in Sleeper Hall. Among them are Mesdames Nilsson, Materna, Nordica, Scalchi, Joachim, Theresa Carreño, Mrs. Bloomfield-Zeiser, Mr. and Mrs. Georg Henschel, Messrs. Eugen D'Albert, Edward Lloyd, Ignace Paderewski, Adolf Brodsky, Alexander Guilmant, Bernhard Stavenhagen, Emil Sauret, and many others.

Besides the lectures of the Conservatory professors, the pupils have opportunities of enjoying highly interesting lectures and addresses by some of the most prominent and successful lecturers and *litterateurs* of the country. Among these have been Mrs. Julia Ward Howe, Mrs. Mary A. Livermore, Mrs. Alice Freeman Palmer, Mrs. Louise Chandler Moulton, Miss Louise Imogen Guiney, Mrs. Abba Goold Woolson, Mrs. Helen Bigelow Merri-man, Mrs. Kate Gannett Wells, Mrs. Mary Ormiston Chant, Rev. Reuen Thomas, Rev. Dr. Warren, Rev. Henry G. Spaulding, Dr. William Elliot Griffis, Rev. A. A. Wright, Mr. Hezekiah Butterworth, and many others.

Illustrated lectures, also, on scientific and popular subjects, are delivered each year by eminent specialists.

CONSERVATORY LIBRARY.

Students enjoy access, without charge, to the library and reading room of the Conservatory. In addition to the current magazines and papers and a good collection of standard books of fiction, it contains a musical library of more than 2,000 volumes. In this collection there are many rare and valuable works, a large part of it having been the property of the well-known Dr. S. P. Tuckerman, and purchased from him by Dr. Tourjée. Among these volumes are the Breitkopf and Härtel complete editions of Bach, Beethoven, Mozart, etc., a large collection of English cathedral music, manuscript cantatas of the old Italian masters, etc. This library contains, also, a large number of books of reference, such as Grove's "Dictionary of Music and Musicians," the volumes of the "Allgemeine Musikalische Zeitung," Chladny's "Acoustics" in its first edition, Koechel's catalogue of Mozart's works, Thematic catalogues of Beethoven, Schubert,

Liszt, and Chopin, and the standard works of the day, in English, upon Harmony, Musical History, and Acoustics.

LIBRARIES, READING ROOMS, ETC.

The central location of the Conservatory renders it possible, without loss of time, to utilize all the desirable advantages of the city. Students enjoy access to the State Library, containing over 30,000 volumes ; and the Public Library of the City of Boston. This collection is the largest in America, with the exception of the Congressional Library at Washington, and contains nearly 600,000 volumes and 100,000 pamphlets, over 7,000 of which relate to music. The reading rooms of the City Library and the reading rooms of the Christian Associations are also open daily. The Boston Art Museum is free certain days of each week ; it contains rare and valuable works of art by the great masters, and has a Department of Archæology and Antiquity which has but few equals. The Boston Art Club also gives annual exhibitions, which include the best new pictures, and to which tickets are secured for pupils free.

REGULATIONS AND GENERAL
INFORMATION.

SCHOOL REGULATIONS.

All students in connecting themselves with the Institution thereby pledge themselves to a loyal observance of the school regulations.

Students coming to the Conservatory from other institutions must present a certificate of honorable dismissal.

Young ladies who come to the city for instruction in the Conservatory are required to reside in the Conservatory Home, unless provision is made for them by the parent or legal guardian in the private family of relatives or personal friends, subject to the approval of the Management. The head of the family with which a pupil is placed under the above provision is required to act as local guardian, to report and to be responsible to the Management of the Conservatory for the conduct and diligence of his ward. *Unless under the personal care of parent or near relative, lady pupils residing in boarding or lodging houses will not be allowed to register for instruction at the Conservatory.* Experience has amply proved that city boarding or lodging houses are, as a rule, unsuitable places for young women unattended by parents, or by near relatives whose age and experience fit them for the duties of a parent. The Institution, having provided its own home for lady students, cannot assume the care of pupils outside.

All matters of business connected with the Conservatory, including tuition, private lessons, arrangement of classes, changes of hours, or from one class to another, must be attended to invariably at the Office, and not with teachers.

Pupils are required to attend their lessons promptly. In case of a pupil's illness or absence from class for any other cause, notice is to be given or sent at once to the Class Inspector.

Changes cannot be made from one study to another during the term, nor from one teacher to another during or at the end of a term, without the written consent of the management.

Pupils are required to keep a careful record of work assigned and done, which record will be subject to the call of the Superintendent of Examinations.

Students cannot be allowed to arrange for public concerts, or connect themselves with any musical club or society outside the Institution, without the permission of the Director.

Any cause for dissatisfaction that may arise should be reported at once at the office, where it will receive prompt attention.

BUSINESS REGULATIONS.

The Management reserves the right to refuse registration to any individual whose presence in the Institution would be detrimental to its interests.

Pupils will not be received at the beginning of a term for a shorter time than the full term, and all entering during a term must register for the remainder of that term.

Tuition, Board, and Room Rent are payable in advance for the term. Students entering after the opening of the term will register for the remaining portion, and will be charged *pro rata*, excepting that no allowance will be made on account of absence from the first two lessons.

A discount of four per cent is allowed on bills paid by the year in advance. To those residing in the Home this deduction will apply to board, room rent, and tuition when *two or more studies* are taken, and to non-residents when *more than two studies are taken*.

In the event of an insufficient number of pupils in any department to form a class, instruction can be given at *private rates* only. Applications for instruction under given teachers should be made at least two weeks before the opening of the specified term. They will be filed in the order in which they are received ; but no time will be reserved after the opening of the term, unless the tuition is paid for the whole term.

Students receive a card, on the payment of their bills, admitting them to a given course of lessons ; and no person will be allowed to receive instruction until this is procured.

Bills for sheet music, stationery, and art materials are payable at the Bookkeeper's office before the end of each term.

Students leaving during the term will not be entitled to have any of the money paid in advance refunded. In special cases of *protracted illness*,

and *provided that notice of the illness has been given at once to the Class Registrar, and place in class or private lesson has been given up*, the pupil will be allowed the privilege of taking the lost lessons in a later term, providing the illness has extended over a period of two or more weeks, and if vacancies occur in the corresponding classes. *If through negligence notice has not been given to the Class Registrar of the pupil's necessary withdrawal from the class, thus depriving the Management of opportunity to fill the vacancy, no rebate certificate can be allowed.*

The public should understand that a refund of money, in case of a pupil's illness, cannot be expected from the Management after a term has begun. The teachers are engaged for a given number of hours; and, after the classes and private lessons are arranged, vacancies caused by a pupil's illness are of no value to the Management, as newcomers during the term are only incidental, and in most cases a direct loss would thus be sustained.

In case of expulsion from the Institution no money will be refunded, or rebate certificate allowed.

Private lessons which fall on legal holidays (when the business of the Institution is suspended) will be made up, application for the same having been previously made to the Registrar; but no money will be refunded.

Payments may be made by post office or express money order, check, or draft on Boston or New York, payable to order of *New England Conservatory of Music*.

GENERAL INFORMATION.

Time of Course.—No definite time can be fixed for completing any course of study. Some will make twice the progress of others, and accomplish in one year what would take others two or three years to complete.

Registration.—The office of the Conservatory, corner Newton and James Streets, is open daily for the reception of pupils; and while they may enter at any time during the term if there be a vacancy, it is still very desirable that, as far as possible, they should enter at the beginning and attend to all the preliminaries, such as registration, grading, time of lessons, payment of bills, etc., before the opening of the term, and those residing in or near Boston should register *during the week preceding the beginning of the term*, thus avoiding the rush of the opening week.

Evening Classes.—When called for by a sufficient number, evening classes are organized in Piano, Violin, Organ, Vocal Culture, Sight Singing, Orchestral Instruments, Drawing, etc.

The Café.—For the convenience of out-of-town students and teachers whose lesson hours keep them at the Conservatory at midday, a café is provided, where meals may be obtained at moderate rates. Lady students may have rooms in the Home and take all their meals in the café, so far as the seating capacity will allow, if they prefer to do so.

Pianofortes for Outside Students.—Students not residing in the Conservatory Home will be furnished with superior pianofortes at reasonable rates on application to the General Manager.

Consultation.—The Management invites all persons, whether connected with the Conservatory or not, to confer in regard to their attainments or qualifications for studying.

Church Privileges.—Sittings can be secured by the General Manager in the churches of the various denominations for the students of the Conservatory.

Letters.—Pupils may have their letters addressed “**in care of the New England Conservatory,**” and receive them at the Conservatory post office.

Midsummer Instruction.—The offices of the Conservatory are open daily during the Midsummer Vacation (see Calendar, inside cover) from nine o'clock until five, except Saturday, when they are open from nine until twelve only. A special session of five weeks, for the benefit of teachers who wish to become acquainted with the progressive courses of the Conservatory, is held during July and August, and a number of the Conservatory Faculty spend their vacation in the vicinity of Boston, and are willing to instruct a limited number of pupils. Arrangements for lessons may be made at the office. Information will be gladly given by the Management of the Conservatory as to which teachers will be available, and a circular regarding the matter will be ready about May 1st.

Students entering Boston on railroad trains at any time of day or night will be met by authorized agents of the Armstrong Transfer Company, with whom we have made special arrangements regarding the care of our pupils. These agents will take charge of all baggage, and provide hacks which come directly to the Conservatory. Those who are sufficiently familiar with the

city may take street cars, which pass very near the Conservatory building on Franklin Square. Ladies arriving in the night may come directly to the Conservatory, and find accommodations. On ringing the bell, the watchmen, who are on duty all night, will respond. Gentlemen arriving from a distance should leave their baggage at the depot until they have secured their rooms. Those arriving by the morning or day trains need not go to hotels, but may come directly to the office, which is within ten to twenty minutes' ride of all the depots.

Address.—Persons writing for Circulars or other information will be careful to address their letters to "NEW ENGLAND Conservatory of Music, Boston." Our letters have often fallen into other hands, when otherwise directed.

Students and others can receive the Prospectus and Circulars to send to friends by applying for them personally or by letter.

THE NEW ENGLAND CONSERVATORY QUARTERLY.

This magazine is the authorized journal of the Institution, and contains all matters relating to its inner life and work. While devoted chiefly to Conservatory interests, the QUARTERLY will also be found of especial value as an authority on general musical subjects. Sent to any address on receipt of fifty cents, the annual subscription price; single copies, fifteen cents. Payment of tuition fee in the New England Conservatory includes a subscription to the QUARTERLY for one year, but the name and address must be registered in the editor's office. See advertisement.

CONSERVATORY MUSIC STORE.

A department for the sale of sheet music, books, and other musical merchandise, is located in the Conservatory building; and a selected assortment of best instrumental and vocal pieces is kept constantly on hand, and supplied to pupils at reduced rates. Persons desiring to obtain the most approved standard compositions for the pianoforte, organ, voice, works on musical theory, etc., will find it to their interest to send their orders, which will receive prompt attention. Sheet music and musical works published in this country or abroad, will be promptly furnished at the lowest prices. Musical instruments of all kinds, carefully selected by persons of large experience, are furnished to students at the lowest price.

THE CONSERVATORY HOME FOR
LADY STUDENTS.

THE CONSERVATORY HOME.

The magnificent Conservatory building contains, in addition to the extensive accommodations for the school itself, a spacious and inviting Home for lady students. The Concert and Lecture Hall, Class and Practice rooms, Parlors and Offices, are on the two lower floors, and the living rooms for the ladies on the four floors above.

The Home is conducted on principles similar to those of the great literary schools of this country—Vassar College, Wellesley College, etc. Its arrangements and methods are complete, and unsurpassed for convenience, comfort, safety, and healthful surroundings, enabling the Management to assume full responsibility for the mental, moral, and physical welfare of its lady students. The regulations regarding the study hours, home life, social intercourse, etc., are based on the results of long experience and continuous observation. The sanitary conditions and provisions are excellent in every respect, and very little sickness has occurred among the thousands of pupils who have lived in the Home during the ten years of its existence.

There can hardly be imagined a more congenial and stimulating atmosphere than is to be found in this Institution, where so many ambitious, industrious, and talented students are congregated year after year.

MANAGEMENT OF THE CONSERVATORY HOME.

The Conservatory Home is under the immediate supervision of the Preceptress, or, in her absence, the Assistant Preceptress. These ladies are assisted in their work by a staff of competent officers. An experienced Lady Physician resides in the Home.

Miss SARAH A. PERKINS, *Preceptress*.

Miss ELIZABETH I. SAMUEL, *Assistant Preceptress*.

Miss ELIZA B. CAHILL, M.D., *Resident Physician*.

Miss LUCIE A. HALE,
Miss ELLEN M. WHELOCK, } *Preceptress's Assistants*.

Miss JENNIE M. CONGDON, *Room Registrar*.

Mrs. M. M. GRANNIS, *Housekeeper*.

Students are expected to have passed the childhood period before entering the Home, and to be in a liberal sense self-governed. Everyone, however, in accepting its privileges and protection, is pledged to a loyal

conformity to its plans and arrangements, as well as to the observance of the proprieties and courtesies belonging to a well-ordered household. Information as to the conduct, capabilities, diligence, and progress of students will always be promptly furnished to parents or guardians on application, and direct correspondence is solicited upon all matters which relate to the well-being of students while under the care of the Institution. Parents should not embarrass wholesome administration by granting, through correspondence, without a full knowledge of all the facts, indulgences which, in the judgment of the Management, are detrimental to the student's progress or welfare.

Parents are requested to address all telegrams containing information of a serious nature to the Preceptress, instead of to their daughters, thereby preventing the unfortunate results attendant upon a personal reading, and insuring immediate and proper attention.

All those who are received into the Home are required to present satisfactory references, which will be duly verified.

The Home is conducted on the principles of a Christian household, with daily devotions, which are conducted by the most prominent clergymen of Boston, representing the different denominations. Students are expected to attend the daily chapel services, unless by the request of parents or for other sufficient reason they are excused.

Visitors are not allowed in the home department (excepting the parlors and reception room) unless by special permission of the Preceptress; and NO VISITORS, EXCEPT PARENTS OR NEAR RELATIVES, ARE ADMITTED ON SUNDAY.

Callers on students residing in the Home must present satisfactory letters of introduction, unless they have been recommended by parents or guardians.

Occasional receptions for the pupils are held, to which their friends may be invited.

Board and rent of furnished rooms, including plain laundry, one dozen per week (each room occupied by two), \$5.50, \$6.00, \$6.50, \$7.00, and \$7.50 per week, according to choice of room. A few rooms, extra large, or with bath, at \$8.00, \$8.50, and \$9.00, and a few single rooms from \$6.50 to \$8.00. No additional charge for light, heat, etc. Plain laundry, in excess of the one dozen pieces allowed with room, 60 cents per dozen. Starched pieces cost according to amount of work required, but in all cases the charge is much less than city prices.

Use of piano, \$15.00 per term ; when used by two students, \$7.50 each. Students cannot bring their own pianos into the Home.

The vacations of the school year amount to two weeks, during which ladies in the Home will be charged for board, room, and use of piano at a proportional rate. Students remaining in the Home after the expiration of the term for which they have registered, and who do not intend to remain during the following term, will be charged transient rates for board and room. Transient rates are \$1.50 per day.

Definite application for board and room should be made as early as possible, and parties applying will confer a favor if they will name the departments in which they expect to study.

The rooms are furnished with carpets, bedsteads, best hair mattresses, bed-springs, bureau, table, washstand, chairs, mirror, etc.

Each student is expected to provide herself with one pair of sheets, pillowcases (common size), and blankets, bed-spread, table cover, towels, napkins, napkin ring (all to be marked in full), and toilet soap.

Occupants are expected to see that their rooms are kept in order, and will be held responsible for any injury to furniture, etc. *Electric lights are provided, and pupils are not allowed to bring into the Conservatory matches, candles, alcohol stoves, or oil stoves.*

A charge of 75 cents a term is made to cover all incidentals. The feeing of servants is prohibited.

An extra charge of 10 cents per meal, or 25 cents per day, will be made for meals sent to rooms. Students may take their meals in the Conservatory café if they prefer, so far as the seating capacity of the café will allow.

SAFEGUARDS IN CASE OF FIRE.

The introduction of the most complete and approved systems of steam heat and electric light in every room removes from the main building all fires and gas, and places the control of both systems in the hands of the engineer, in a separate structure, thus preventing all probability of accident from these sources.

In addition to this, it is the general belief that no building in Boston is so secure from the dangers of a conflagration, or has better facilities for putting out a fire, or for escape in case one should get beyond control. This conviction is based on the following facts :—

1. The substantial character of the buildings, with every part accessible. 2. The location, with park in front, an open space in rear, and practical isolation from other buildings. 3. Their proximity to fire apparatus,—fire-plugs, steam engines, chemical engines, etc. 4. Their internal arrangements,—four stairways, ample fire escapes, hydrants, hose, hand grenades, and fire extinguishers on every floor, alarm bells, and district alarm telegraph communicating with the office. 5. The home fire department, well organized, and responding to test alarm in thirty-five seconds, full force. 6. Electric connection with city fire department.

With all these safeguards it does not seem possible that a fire could get beyond its incipient stage. The foreman of the City Fire District in which the building is located, after carefully examining these appliances, declared that, in his judgment, it would be quite impossible for a fire to get any headway whatever, and that the patrons of the school were to be congratulated upon having their daughters under such safe management.

HOMES FOR GENTLEMEN STUDENTS.

Not only is the Management in receipt of numerous letters from parents regarding the care of their daughters while in Boston, and for whose comfort and protection the most ample provision has been made, as already outlined, but it is also in constant receipt of inquiries regarding the accommodation for the young men who come here for instruction. In order to satisfactorily meet the requirements of parents regarding the boarding places and associations of their sons, special arrangements have been made with a sufficient number of excellent private boarding houses of unquestioned reputation, the proprietors of which are personally known to the Management, and who stand ready to do all in their power for the comfort and welfare of the young men placed in their care.

It must be understood that no responsibility can be accepted unless young men live in houses approved by the Management.

Parents may be furnished at any time with full information regarding the deportment and progress of the young men who come here for study. It is the untiring purpose of the Management to become personally acquainted with every young man who registers in the Institution, and to render every service which may aid in his advancement, and protect him from unfortunate associations and temptations.

APPENDIX.

WHAT BRANCHES OF MUSIC SHALL I STUDY?

Students who are preparing to teach music should not confine themselves to a *single* study, without paying any attention whatever to other branches. No individual is competent to take charge of the musical department of a seminary or college who is unacquainted with the principal branches of music, and no bureau or professor can heartily and unreservedly recommend such a person. Many schools have not pupils enough to warrant them in having special teachers for the piano, voice, harmony, and organ; and it is manifestly poor economy to employ two or three individuals where one competent teacher could do all the work. The case is the same in the average community. The teacher who can give instruction in piano, voice, harmony, etc., will control the field; and if he also have a knowledge of the organ, he will not only increase his usefulness by assisting in the church, but will add largely to his income.

THE TEACHERS' BUREAU

has been in successful operation for many years. It is the proper means of communication between teachers and those who desire to employ them. It has proved to be most satisfactory to both employer and teacher, for the Conservatory recommendation is based upon personal knowledge of the pupil and his or her achievements and conduct during the period of study. It is a safeguard against the misrepresentation and cupidity of unscrupulous agents.

PRELIMINARY INSTRUCTION AND EXAMINATIONS.

There are thousands of pupils throughout the country who desire to complete a course of study and graduate from the Conservatory, who have not the means to enable them to spend many years in Boston, but

who could spend a few years here if they had the opportunity at or near home to pursue preparatory studies which they know will count on their Conservatory course.

To meet this demand, the management of the Conservatory will be pleased, at any time, to give to those who desire to obtain preparatory instruction, the names of graduates of the institution who are located nearest to the home of the applicant. These graduates will also be ready to state approximately the time which the pupils may probably require for the completion of our course, but all pupils are examined and graded by the regular Superintendents of Examinations on entering the Institution.

SOCIETIES.

A literary society has been organized among the students of the Home, known as THE HYPERION LITERARY SOCIETY. It has for its object the development of character, the discussion of educational and general topics, the cultivation of a literary taste, and the maintenance of helpful social relations among the ladies of the Institution. The good results already achieved through these means cannot be overestimated.

The Societies of Christian Endeavor and King's Daughters are among the potent forces at work upon the character of the Conservatory students. All pupils are earnestly invited to join one or both of these organizations.

THE BENEFICENT SOCIETY.

This organization is composed of many of Boston's best known and most philanthropic ladies, and is incorporated under the laws of the Commonwealth of Massachusetts. Its object is to assist worthy and talented pupils with limited means, by advancing them in part money for completing their studies at the Conservatory, to be refunded after they have become sufficiently independent in their income.

The membership fee is \$2, with annual dues thereafter of \$2. Life-membership is \$30, and honorary membership \$50. The privileges of membership are open alike to ladies and gentlemen. As the students aided come from nearly every State and Territory, this Society opens its

doors for memberships and donations from the philanthropic throughout the whole country. The legal title is "The Beneficent Society of the New England Conservatory of Music," to which all donations and bequests should be made.

ALUMNI ASSOCIATION OF THE NEW ENGLAND CONSERVATORY.

The Alumni Association of the New England Conservatory of Music was founded in 1878, for the purpose of "continuing and strengthening the love for our *Alma Mater*, and the friendships formed during our student days here ; that, by drawing more closely the kindly bands between ourselves and her, we may be better enabled to aid in the progress of true art, not only among ourselves, but among those who, in the coming years, may enter her halls and tread the paths she opens, thus spreading before us a work of great and ever-increasing importance."

The Association numbers over three hundred members, and is governed by the following officers: President, two Vice Presidents, Corresponding Secretary, Financial Secretary, Treasurer, Auditor, and twelve Directors.

The Board of Directors meets quarterly, and the whole Association meets at least once every year. In the latter part of June the Annual Reunion, Reception, and Banquet is held at the Conservatory, which is attended by members from all parts of the country.

All graduates and post-graduates of the Conservatory are welcomed to the Association by signing the Constitution.

COLLECTION OF MUSICAL INSTRUMENTS AND CURIOSITIES.

The Conservatory is in possession of about one hundred and fifty rare instruments and models, including some very ancient ones, and a large number of books, manuscripts, charts, etc., representing, to some extent, the music of almost every country. These specimens are invaluable in the study of the history of music. In the interest of musical science we earnestly solicit donations of instruments, models of inventions, materials, books, charts, manuscripts, etc., of all kinds, and in any way relating to music ; and we guarantee that all contributions shall be secured for similar purposes in the future. Freight or express charges will be paid from any part of the world ; contributions will be acknowledged and marked as the gift of such

a donor. A magnificent cabinet case for such gifts has been presented by Mr. J. S. Paine. Several important additions have recently been made to this collection, among them a piano of the year 1782, which was presented by Mr. J. M. Batchelder, of Cambridge, Mass. It is important in the history of piano-making in this country, as it was the first instrument upon which Jonas Chickering ever worked, and was the key to his career in piano-making. Through Mr. Shuji Izawa, Director of the Musical Institute of Japan, a fine collection of Japanese instruments has been presented to the Conservatory by the Japanese Government.

BEQUESTS.

IN KEEPING WITH THE WISHES OF ITS FOUNDER, THE NEW ENGLAND CONSERVATORY OF MUSIC HAS BEEN DULY CHARTERED BY LEGISLATIVE ENACTMENT AS A PUBLIC INSTITUTION, PLACED UNDER THE CONTROL OF A BOARD OF TRUSTEES, AND ESTABLISHED UPON A BASIS SIMILAR TO OTHER GREAT EDUCATIONAL INSTITUTIONS. It is believed that money cannot be devoted to a worthier object than to a broad musical education. We appeal to people of benevolent hearts and ample means, with confident assurance that the magnitude and usefulness of the enterprise will commend itself to their judgment, and that they will, as others have already done, assist in making it a permanent success. All money so given will be in charge of the Trustees.

 *The corporate name of the Institution is "New England Conservatory of Music," to which all donations or bequests should be made.*

FORM OF BEQUESTS.

I give and bequeath to the Trustees of the New England Conservatory of Music the sum of dollars, to be appropriated by them and the Executive Committee, for the benefit of the Conservatory, in such manner as they shall judge to be for the best interests of the Institution.

I give and bequeath to the New England Conservatory of Music the sum of dollars, to be invested by the Trustees, and the income to be paid to the Executive Committee of the Institution semi-annually, to be applied to the Scholarship Fund.

FREE SCHOLARSHIPS.

Through the generosity of the public-spirited citizens named below, a number of free scholarships have been founded, granting free tuition in any one department of the Conservatory to talented pupils of limited means.

FREDERICK L. AMES.

OLIVER AMES.

RICHARD H. DANA.

OLIVER DITSON CO.

DANIEL S. FORD.

MRS. RUFUS S. FROST.

MR. AND MRS. JOHN L. GARDNER.

WILLIAM O. GROVER.

MRS. MARY HEMENWAY.

HENRY L. HIGGINSON.

GEORGE B. HYDE.

MR. AND MRS. LUMAN T. JEFTS.

EBEN D. JORDAN.

WILLIAM KNABE & CO.

SILAS PEIRCE.

HON. FREDERICK SMYTH.

STANLEY SCHOLARSHIP.

EBEN TOURJÉE SCHOLARSHIP.

By special request of the donors, application for Free Scholarships should be made invariably through the Management of the New England Conservatory of Music.

DIPLOMAS AWARDED 1896.

PIANOFORTE.

CLARA MAE ASELTINE.
GRACE BUGBEE BROWN.
WINIFRED MARIA CHASE.
LILLIAN MARY EMERSON.
MARY AUGUSTA ENGLISH.
LUCIA JONES GIBBON.
MARY TRAVELLI GLENN.
NELLIE ELENA HALL.
NORA ALBERTINA HENDERSON.
ALICE ARNOLD HUNT.
MINNIE EVELYN JOHNSON.
ELIZABETH JONES.
JOSEPHINE FRANCES KENNEY.
SUSAN ANN LEWIS.

JAMES JOSEPH McLAUGHLIN, JR.
ANNA MAXWELL MORRISON.
ALBERTA VENESSA MUNRO.
ALICE FRANCES PARKER.
COZBI ANNE RALEY.
HERMINE REBEKAH SCHEPER.
IDA KATHERINE SEIGH.
MARY ELLEN STEELE.
WILLIAM DIETRICH STRONG.
MARY AGNES TEASDALE.
LEILA IRVING THOMPSON.
WINIFRED ELIZABETH TOMPKINS.
MARY CYNTHIA WHEELER.

VOICE.

ETTA AUGUSTA BURGESS.
NELLIE GILL.
GERTRUDE GRAHAM.
ANNA MAE HICKISCH.

ANNIE ROGERS JOHNSON.
ALICE FRANCES PARKER.
LILLIE ADELLE SMITH.
PHOEBE MERKLE SMITH.

VIOLIN.

FRANK A. KENNEDY.

| BELLE MANROSS SIGOURNEY.

ORGAN.

BLANCH ATWOOD BARDIN.
LOTTIE ROSABEL CRITTENDEN.
MRS. LAURETTA BENT FELCH.
MABEL CORNELIA ROBERTA GRANT.
HARLOW VINCENT KNIGHT.
FLORIDA BURGESS McKEEN.
THOMAS FRANCIS MURPHY.

MARY AGNES O'REILLY.
HARRY GORDON PERRY.
WILLIAM EDWARD SACKETT.
FRANK LESLIE STONE.
LORIA GRACE WILDE.
EDGAR WILSON.

COMPOSITION.

CHARLES PAXTON LAMAR.

| GEORGE PRATT MAXIM.

TUNING.

WILLIAM CHRISTIAN TOTTEN.

| HENRY PHILLIP RIEDEL, JR.

ELOCUTION.

WILLIAM JAMES BUCKLEY.

| NELLIE RUMBLE MASON.

PERCY JEWETT BURRELL.

| LENA MIRIAM MYER.

MARY ANNA COST.

| ELDORA KEYES RICHARDSON.

ALTA HOWARD FLETCHER.

| JENNIE ANNA SILSBY.

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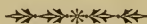
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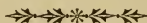
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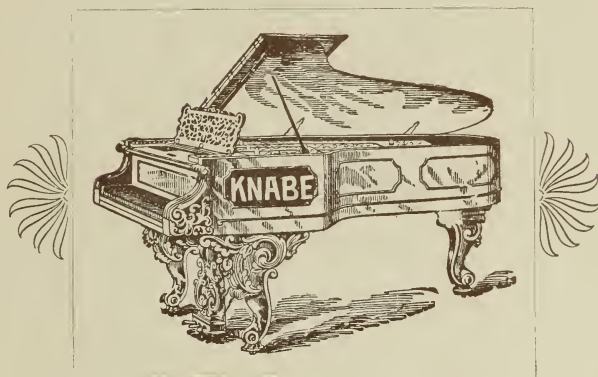
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